MAXIMUM ROCKNROLL

NO. 61 JUNE '88 $1.00

GILMAN ST. PROJECT

924 GILMAN ST/ BERKELEY
SHOWS FRI & SAT 9PM
Only Sun show March 27, 7PM
5 BANDS/$5

A COMMUNITY-RUN VENUE
BAND DEMOS: CALL BRIAN AT (415)665-8316
MEMBERSHIP: $2 & A COMMITMENT
TO NO VIOLENCE/VANDALISM,
OR BOOZE/DRUGS NEAR CLUBHOUSE
MEETINGS: SUNDAYS 5 PM
BOOKING: (415)648-3561/ 3-5 PM
MAIL: PO BOX 288/ BERKELEY, CA 94701

COMING April 15-July 15

May 13- Dead Silence, Dissent, BHT, Necromancy, FFI
May 14- Short Dogs Grow, Dead Silence, Dissent, Swollen Boss Toad, Abnormal Growth
May 15- Naked Raygun, Mr T Experience, The Scab, Steelpole Bathtub
May 20- Beatnigs, Fugazi, Yeastie Girls, Crimpshrine
May 21- Christ On Parade, Surrogate Brains, Public Humiliation, SBF, Tripwire
May 27- Non, Caroliner, Frank Moore, Bringdowns
May 28- Pagan Babies, Plaid Retina, Division, Tommy Rot, Tally Hoe
June 3- Screeching Weasel, Blasting Agents, Bitch Fight, Assolt
June 4- Screeching Weasel, Operation Ivy, Corrupted Morals, Rabid Lassie, Unit Pride
June 5- Greenpeace Benefit w/Paranoia,
June 10- Dag Nasty, No Use For A Name, Peace Test, MK Ultra, Va grants
June 11- SNFU, Neurosis, 647-F, Second Thought, Breakdown
June 12- Membership Meeting-5PM
June 17- SDT, Grandpa's Become a Fungus, Thinkin' Fellers,
June 18- Social Disease, Nothing Sacred, Maximum Albacore Reekage, Kriss Kross
June 24- MDC, Dead Jacksons
June 25- Capital Punishment, NO FX, Stikky, Raskul, TBA
June 26- Swap Meet-noon, Membership Meeting-5PM
July 1- Gwar, Lethal Gospel, Conditionz, Vomitorium
July 2- Last Option, Back To Back, Against The Wall, Rabid Lassie
July 15- Half Off, Pissed Happy Children, Shit Howdy, S.G.M

As this is a community run warehouse, local bands are now helping work one show prior to the night they play. This will be scheduled at the time the show is booked. Out-of-town bands are being asked to help out the night of their show.

Next Gilman Record Swap Meet Sunday June 26 Noon-4PM. The last swap was such a success, with so many good bargains on hard-to-find items and a wide selection of post '77 vinyl, that we're going to do it again. Reservations are now being taken for vendor's tables ($10). Admission will be $1 (plus membership), and those people carrying in an armful of records for "trade only" will be charged just the door price.

How to submit info to MRR

OK kids, here's the lowdown on the new scanner we have here at the MRR headquarters, a machine that will read your type-written letters, interviews, reports, etc, and input them into our Macintosh computer. Hopefully, this device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Make any corrections with a light blue pen — the kind that doesn't show up on xerox copies.
6) Use white-out to cover up mistakes.
7) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't make it into columns (we just have to reformat it anyway).
6) Don't use exotic typefaces or italics.
7) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

ANOTHER FAST PRODUCT FROM PEACEVILLE RECORDS.

DEVIATED INSTINCT
"ROCK'N'ROLL CONFORMITY" LP
(VILE 3)

DOOM
"WAR CRIMES - INHUMAN BEINGS" LP
(VILE 4)

BOTH BANDS ON UK TOUR THROUGH APRIL/MAY.
AVAILABLE IN THE USA THRU: IMPORTANT/CAROLINE/DUTCH EAST.

COSTS (PER RECORD):
UK - £4/EUR - £5/
USA - $10/OTH - £7

PAYMENT METHODS:
Cash (well secured)/
Cheques & Money Orders
Payable in £ (STERLING)
Only.

T-SHIRTS AVAILABLE:
DEVIATED INSTINCT - new
DOOM - LP cover.

M/L/XL: UK - £3.50/
EUR - £4.50/USA - $8.00/
OTH - £6.00.

PEACEVILLE RECORDS
P.O. BOX 17 DEWSBURY
W.YORKSHIRE
WF12 8AA UK.
(0924)467929

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact MRR Radio at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S.: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
CANADA: Current & back issues available from U.S. address at bottom of page. Copies are $2.00 each/ 6 issues sub for $12 (US dollars).
U.K.: Current & back issues available from MRR/ P.O. Box 59/ London N22/ England. Copies are £1.50 each/ 6 issue sub for £7.50. Write this address for European wholesale info as well.
EUROPE: Current & back issues available from U.K. address above. Copies are $2.50 each/ 6 issue sub for $12
AUSTRALIA, ASIA, AFRICA: Current & back issues available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27
SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3.75 each/ 6 issue sub for $22.50

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, as space goes fast
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND NEW RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50 (specify which)
1/2 page: (7 1/2" x 5" down) $75 (2 or more items only)

BACK ISSUES AVAILABLE:
Issues # 0, 17-26, 29-32, 34-40, 42-60

SHITWORKERS

Murray Bowles
Tim Yohannan
Ruth Schwartz
Kent Jolly
Brian Edge
Radley
Mr Pagemaker 3.0
Lawrence Livermore
Jon Von
Alisa S
Claudia
Scott
Billy Jam
Sian
David Hayes
Martin Sprouse
Jerry Booth
Steve Spinali
Rick Stott
Jane Guskin
Paula
Walter Glaser
Cammie
Dr Frank
Rob Glaser
Molly
Sharon
Elka
Wendy

CONTRIBUTORS

Mykel Board
Eugene Chadbourne
Emily Murdock
Vicki Dancin Crow
Mouse
Mark Spinale
Sharon Cheslow
Sally Roesch Wagner
Tammy
Cynthia Connolly
Lydia Ely
Louanne Voskans
Ana Laura Hernandez M
Verna
Angi
Darcie Bamberg
Jeff Bale
Kamala
Debra Adele
Wendy Waxman
Cecilia
Argon Steel
JacknJoel
Andrea 'Enthal
Chris
Deanna Ashley
Amy Pickering
Marsha Baber
Patricia
Jackie Kemp
Audrey Creed
Iggy Amo
Holly

COVER: Photo: Cammie Toloui (thanx Heidi)

SELL MRR AT GIGS: We'll sell them at 70¢ each ppd, cash up front. Must order quantities of 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

Please continue to send all records, tapes, letters, articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible- one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

DAVID HAYES

GWAR-live
FUGAZI-live
ZERO BOYS-live
OZZFISH EXPERIENCE-live
DESPERATE MINDS-live
SIX FEET UNDER-live
VERBAL ASSAULT-live
K.G.B.-live
BLISTERS-live/BRAIN TATTOO-live
DISSENT-live
NOFX-Liberal Animation-LP
WITNESSES-LP
V/A-People Of The Pit-LP
NAKED RAYGUN-LP
Ignorance and Apathy-zine

TIM YOHANNAN

SABOTAASI-EP
BOSKOPS-LP
V/A-People of the Pit-LP
RAAMATTUPIIRI/PERESTROIKA-split EP
DAMAGE-LP
HERETICS-45
VOMIT LAUNCH-LP
DEAD ENDS-TP
BASTARD KESTAL-EP
WRETCHED-EP
DISSENT-LP
STATE OF CONFUSION-LP
SWANKYS-45
DEMOLITION 4-LP
ATTOXXXICO-EP

MARTIN SPROUSE

RAAMATTUPIIRI/PERESTROIKA-split EP
DISSENT-LP
WRETCHED-EP
DEAD ENDS-TP
STATE OF CONFUSION-LP
V/A-People of the Pit-LP
NAKED RAYGUN-LP
VOMIT LAUNCH-LP
WITNESSES-LP
SEX PISTOLS-We Have Cum...-LP
SPHERE/KINA-split 45
SABOTAASI-EP

RUTH SCHWARTZ

BEATNIGS-LP
CYNICS-Twelve Flights Up-LP
DAMAGE-Jubilee o Kindness-LP
DOG FACED HERMANS-Human Fly-LP
HULLABALOO-It's Not Enough-LP
JESUS CHRYSLER-Turn Or Burn-EP
LES THUGS-LP
MR T EXPERIENCE-LP
NAKED RAYGUN-Jettison-LP
NO MEANS NO-The Day Everything...-12"
PAGANS-Don't Leave Me Alone-45
RHYTHM PIGS-Live-LP
VOMIT LAUNCH-Exiled Sandwich-LP

GLASER BROS

ROLLINS BAND-LP and live
DAN-TP
CIVILISED SOCIETY?-TP
HARD ONS-Worst of...-LP
GORILLA BISCUITS-EP
DR KNOW-Original Band-EP
COLD VIETNAM-TP
INSPECTOR 12-TP
PRIMITIVES-LP
Motor Booty-zine
KINGFACE-12"
V/A-Future Looks Brighter-LP
MEATMEN-Vintage Meat-45
DISSENT-LP

STEVE SPINALI

C.M.X.-EP
DICKIES-LP
HOAX-Ich Lieb Nur Mich-LP
RAAMATTUPIIRI/PERESTROIKA-split EP
SABOTAASI-Kulissit-EP
SEX PISTOLS-We Have Cum...-LP
SPHERE/KINA-split 45
STATE OF CONFUSION-A Street-LP
WITNESSES-Scene of the Crime-LP
WRETCHED-1983-1986-EP
YOUTH OF TODAY-Break Down...-LP

DUE TO DRASTIC RATE INCREASES FROM THE U.S. POSTAL SERVICE, WE ARE FORCED TO RAISE SOME OF OUR MAIL ORDER PRICES. PLEASE SEE THE NEW RATES AS LISTED UNDER "Mail Order" TO YOUR LEFT.

Still available!!!

"WELCOME TO CRUISE COUNTRY"-All European Photozine
$2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd
Available in Europe from Trust fanzine

"DEZERTER-Underground Out Of Poland"-LP
Available thru Blacklist Mailorder
Now out in Europe from MRR/UK

"WELCOME TO 1984"-various artists LP

"TURN IT AROUND" double 7" EP (back in print soon)

Out of print!!!

"IF LIFE IS A BOWL OF CHERRIES..." Photozine

CKMS Waterloo, Ont 94.5FM call station
CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CRSG Montreal, PQ 89.1FM Tues 9PM
KCPR San Luis Obispo, CA 91.3FM Sat 8PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KSPC Claremont, CA 88.7FM Sat 1AM
KUGS Bellingham, WA 89.3FM Fri 1AM

MAXIMUM ROCKNROLL RADIO

KXCI Tucson, AZ 91.7FM Fri 1AM
KZUM Lincoln, NE 89.3FM Thur 11PM
WCNI New London, CT 91.1FM Sun 10PM
WRFW River Falls, WI 88.7FM Fri 11PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France101.1FM Tue 6:30PM
Radio FMR Rouen, France 90.6FM Thur 9PM
DIY Radio So Manchester, UK 104.7FM Weds 8PM

SEND FOR FREE CATALOG!!

Artist	Size	Title	Country	Price
76% Uncertain	LP	Nothing But Love Songs	USA	4.20
A.P.P.L.E.	7"EP	A Sensitive Fascist...	USA	1.70
AMQA	7"EP	Cats Are Neat	USA	1.50
Anti'Toxin	7"EP	The Enemy Is You	W. Germany	1.50
Arm The Insane	7"		Australia	3.55
Artless	mini LP	Boy With A Cunt	USA	5.30
Asexuals	LP	Contemporary World	Canada	4.95
B.A.L.L.	LP	Another American Lie	USA	6.00
Blisters	7"EP	Fast Food	USA	1.45
Boom and the Legion of Doom	7"EP	Hate to Love	USA	2.10
Brave New World	7"EP	This Is Not Art	USA	1.65
Celibate Rifles	LP	The Turgid Miasma Of Existence	Aus.	5.95
Chadbourne, Eugene	LP	Vermin of the Blues	USA	5.60
Challenger Crew	7"EP	S/T	W.Germany	2.90
Chaos UK	LP,cass.	Short Sharp Shock	England	5.00
Christ On a Crutch	LP	Spread Your Filth	USA	4.80
Chronical Diarrhoea	7"EP	Royal Diahhrhoea	W.German	2.90
Conflict	2LP, Cass.	Turning Rebellion Into Money	UK	8.40
Conflict	LP	Last Hour	USA	4.95
Crowd Of Isolated	LP	I Try To Tell	W.Germany	8.05
Dain Bramage	LP	I Scream Not Coming Down	USA	4.95
Damage	LP	Jubalee o' Kindness	USA	4.50
Damage	LP		Finland	5.65
Danbert Nobacon	7"EP	Bigger Than Jesus	England	1.40
Dehumanizers	LP	End Of Time	USA	4.50
Depression	LP	Australia,Australia	Australia	8.00
Dezerter	LP	Underground Out Of Poland	USA	5.00
Doughboys	LP	Whatever	Canada	4.95
Edge	7"	Banjo	USA	1.20
Expatriate	7"	No Sleep til Chugwater	USA	3.10
Feederz	LP	Teachers In Space	USA	4.80
Fudgetunnel	7"	Little Red Fire Engine	USA	.90
Gwar	LP	Hell-O	USA	6.00
Happy Farm	7" EP	On a Mission From Batman	USA	1.95
I.D. Under	12"EP	The Lords of Nothing	USA	3.60
Impulse Manslaughter	LP	He Who Laughs Last...	USA	4.80
Inferno	7"EP	Rise and Fall	W. Germany	1.80
Intensive Care	LP	They Thought They Were	USA	4.50
Jesus Chrysler	7"EP	Turn or Burn	USA	1.20
Justice League	LP	Shattered Dreams	USA	4.95
Konsumterror	LP	Fahrt Zur Holle	W. Germany	8.05
L'attentat	LP	Made in GDR	E. Germany	8.05
Maggot Sandwich	LP	Get Off The Stage	USA	4.20
Miracle Legion	LP	Surprise, Surprise, Surprise	USA	5.95
Mortal Micronotz	LP	Mortal Micronotz	USA	4.20
Moss Icon	7"EP	Moss Icon	USA	2.25
Moving Targets	7"EP	Less Than Gravity	USA	3.60
Mr. T Experience	LP	Everyone's Entitled...	USA	4.80
Nebenwirkung	7"	Neberwirkung	W. Germany	4.20
Negazione	7"EP	Nightmare	Italy	2.20
Nils	12"EP	Sell Out Young	Canada	2.85
No FX	LP	Liberal Animation	USA	4.80
O.H.M.	7"EP	Cavecore	Denmark	1.50
PED	7"EP	Bulgarian Secret Police	USA	2.10
Premature Babies	7"EP	Lie,Cheat, and Steal	USA	2.10
Prong	LP	Primitive Origins	USA	5.05
Public Humiliation	7"EP	Dead At Buddokan	USA	1.65
Puke	LP	Back To The Stone Age	Sweden	5.65
Raped Teenagers	12" EP	Kalas Puffar	Sweden	3.60
Rovsvett	7"EP	1 Hubudrollerna	Sweden	2.25
S.C.U.M.	LP	Born Too Soon	Canada	4.95
Sacred Denial	LP	Exhumed	USA	4.20
Sewer Zombies	LP	Conquer the Galaxy	USA	5.50
Sharkey's Machine	LP	Let's Be Friends	USA	6.00
Skeezicks	LP	Selling Out	W. Germany	8.05
Slam	LP	End of Laughter	Sweden	4.50
So Much Hate	LP		Norway	6.25
Sponge	LP	Born Under a Bad Sponge	USA	4.20
State	LP	False Power	USA	4.80
Stevie Stilletto & the Switchblades	LP	Food For Flies	USA	4.20
Think Tank	7"EP	What Now?	USA	1.30
Throbbing Gristle	LP	Greatest Hits	UK	5.95
Ugly But Proud	7"EP	Knuckles From Nowhere	USA	2.10
Uniform Choice	LP	Screaming For A Change	USA	4.95
V/A	2-7"eps	Turn It Around	USA	4.00
V/A	2LP	1984 the Third	Int'l	9.15
V/A	7"EP	We Dont Need Nuclear Force	Int'l	1.20
V/A	7"EP	Tour de Farce	Int'l	1.50
V/A	7"EP	Senseless Death	USA	1.80
V/A	7"EP	Trust Vinyl Compilation	W. Germany	3.10
V/A	Cass.	Open Your Ears	USA	5.00
V/A	Cass.	Hit That Button	USA	3.90
V/A	Cass.	On All Fours	USA	3.90
V/A	LP	Apathy...Never!	Int'l	3.60
V/A	LP	Rapsodie	France	4.20
V/A	LP	Iowa Compilation	USA	4.80
V/A	LP	I Love The Smell of Napalm	UK	5.95
V/A	LP	Jak Punk to Punk	Poland	7.70
V/A	LP	Sold Out EPs	W. Germany	7.85
V/A	LP	EFA/ Challenger Crew Split LP	W. Germany	8.05
V/A	LP	The Savages are Loose	USA	6.00
Vicious Circle	LP	Reflections	Australia	4.80
Vomit Launch	LP	Exiled Sandwich	USA	7.00
W.C.F.	7"EP	Winterswijx Chaos Front	Holland	1.50
Wampaku Junkies	8" Flexi	The Wampaku Junkies	Japan	2.10
We the Living	7"EP	Carnival of Vice	USA	1.80
Workin' Muthas	LP	Acid Rain	USA	4.20

POSTAL RATES - We will mail your order via **"special 4th class"** rate in the U.S., **"AO small packet"** rate to Canada, Mexico, and up to 4 pounds overseas. We will send large overseas packages **"surface parcel post"**, or if requested, for smaller packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers.

	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Overseas surface
Initial charge	1.00	3.00	5.50	7.40	4.60
Initial charge 7" only	1.00	1.00	2.30	2.80	4.60
Each additional LP	0.20	0.60	2.70	3.70	0.75
Each additional 7"er	0.10	0.20	0.70	1.00	0.30

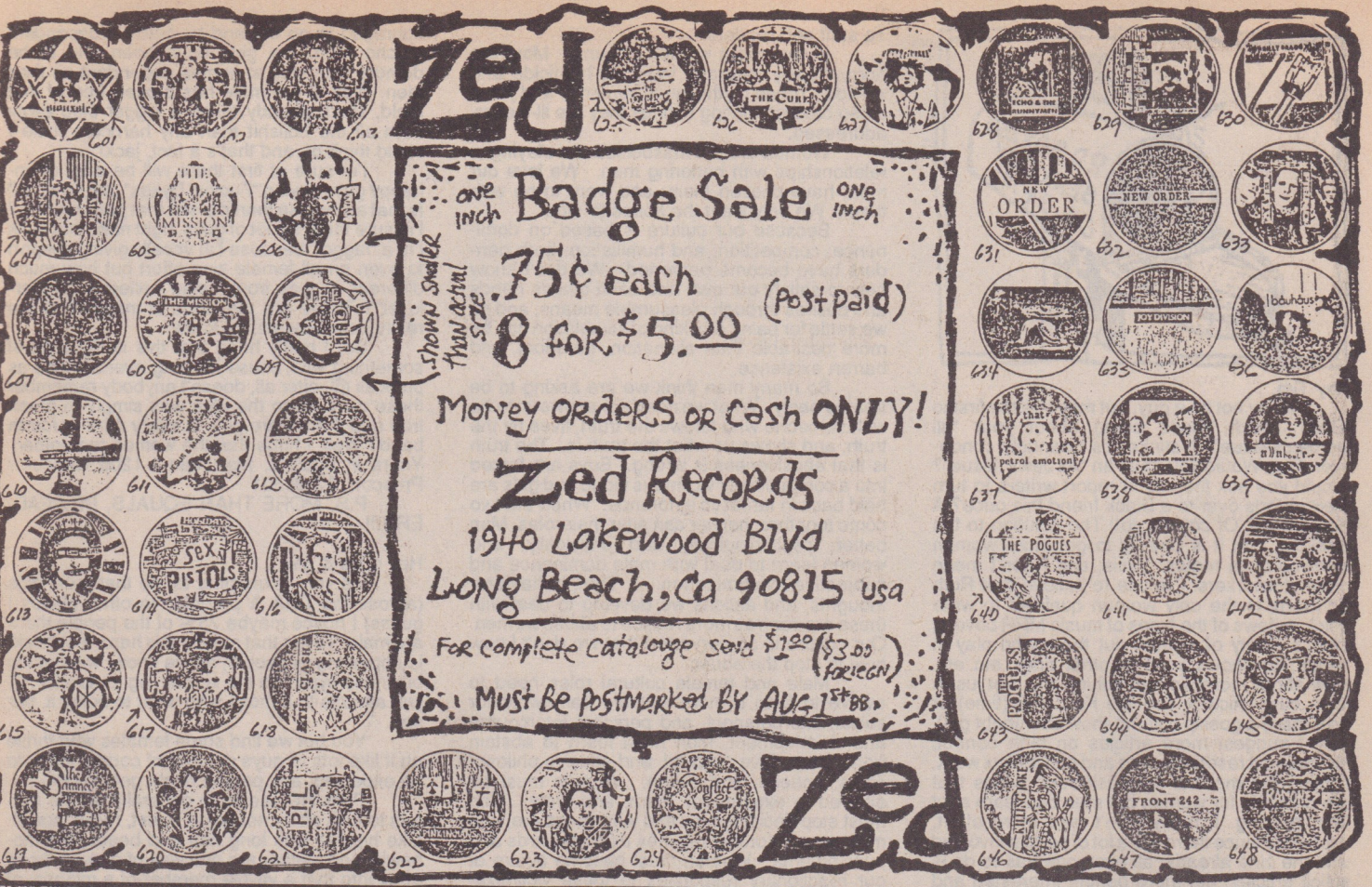
Blacklist is a non-profit mailorder operation that adds only 20% to cost. We have tons more punk/hardcore stuff: complete Dischord, Alternative Tentacles, Mordam, Placebo, Mystic, Fundamental, Ax/ction, Flipside, Boner, Subterranean, R Radical catalogs, and many more zines. New stuff comes in daily. If interested in being included, please send samples.

BLACKLIST MAILORDER

181 SHIPLEY ST. SAN FRANCISCO

CA 94107 415-957-9390

Zed



one inch Badge Sale one inch

shown smaller than actual size

.75¢ each (postpaid)

8 for $5.00

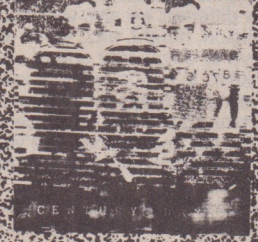
Money ORDERS or Cash ONLY!

Zed Records
1940 Lakewood Blvd
Long Beach, Ca 90815 usa

For complete Catalouge send $1.00 ($3.00 foreign)

Must Be Postmarked By AUG 1st '88

Zed



DIDJITS
HEY JUDESTER

SEND S.A.S.E. FOR CATALOG

DIE KREUZEN
CENTURY DAYS
LP/CASSETTE/CD

BUTTHOLE SURFERS
HAIRWAY TO STEVEN
LP/CASSETTE/CD

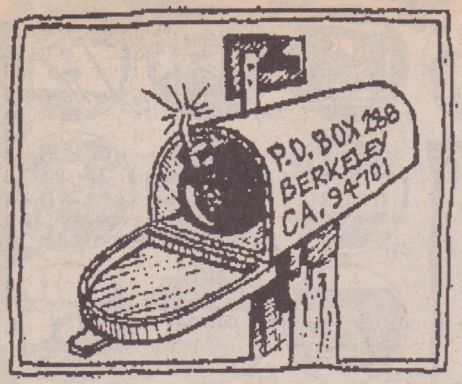
DIDJITS
HEY JUDESTER
LP/CASSETTE

KILLDOZER
LITTLE BABY BUNTIN'
LP/CASSETTE

LAUGHING HYENAS
MERRY GO ROUND
12" EP/CASSETTE EP
(CASSETTE CONTAINS A BONUS TRACK)

BIG BLACK
SONGS ABOUT FUCKING
LP/CASSETTE/CD

TOUCH and GO RECORDS
P.O. BOX 25520 CHICAGO, IL. 60625



Hey Tim,

I may not be a guy, but may I be the first to "Bitch" (ouch, those puns) about your "all women's issue"? It stinks. It's downright condescending. Would you have an "All Jews' Issue"? Would you ask the scene report writers to turn their reports over to a Black friend this once? A Gay friend? Of course not! The solution to the problem, and it is one, is to get more women involved on a regular basis, and I don't mean more shitworkers. I refuse to believe that Ruth Schwartz is the only woman qualified to write quick reviews of the types of music MRR covers; there's plenty of women out there who play in bands, run shows, write for other zines, etc. etc. How about more woman columnists, not just a lame cute chick or two like Kent Jolly(time) or now (barf) a gossip column (how downright girl). May I suggest more articles on birth control, educational resources, pro and con on sex work, fighting the medical establishment, things that are primarily for women but men can learn a lot from reading. It really won't take more effort, especially since there are a lot of people involved with the zine already; all everyone has to do is solicit articles, get more people interested and the word out that MRR is expanding. You especially are in a position to get the word out, with your higher visibility. One issue about women every few years may seem liberal, but in truth it's reactionary. What I'm calling for is an overhaul of MRR, one I bet won't take all that much effort.
Sincerly, Helen Block/ San Francisco

Dear Helen,

First of all, MRR has constantly urged readers to become active in contributing material (we've run half-page ads to this affect many times), regardless of race, age, sex, etc. But, especially when there's no pay for your work, ya takes what ya gets—which is not to imply that what we get is shit. Quite the contrary, what we get is pretty damn good, and certainly heartfelt. What MRR wants is good material, and consistency. If we get fewer contributions from humans of the female gender, that's not our fault. I reiterate, we are open to articles on many subjects of concern to our readers — regardless of the above-named criteria!

Secondly, by doing a focus on women issue, we are trying to bolster the role of women in this scene, putting a spotlight on it to applaud those who have done so much, and to encourage others to get more active. If some of them get further involved with contributing to MRR in the future, that's great. As to your idea of an all-gay issue, etc., etc., that might be the most interesting facet of your letter.

Talk about condescending, I think the whole tone of your letter reeks with it. Where do you get off calling Kent a "lame cute chick"? She's probably done 10 times more in a week than you've done in years to help this scene out. What the fuck!?! And you display an appalling lack of knowledge as to the amount of work, coordination and good faith that it takes to keep a monthly like this rolling. Those people who have so tirelessly contributed over the years, without compensation, are being shortchanged by your call for an "overhaul". Change is welcome, but those who work hard, fueled by beliefs, aren't going to get shafted here. Tim

To staff and readers:

Myths about women abound. Most are horrendously ignorant; inducing homicide and suicide. These myths mock humanity and yet in these days of righting wrongs they are ill-if ever-addressed.

Women are not masochistic for staying in relationships with battering men. We love our men; have chosen them; and want to be with them. We only want the abuse to stop.

Because our culture is based on dominance, competition, and humiliation, both genders have become perverted. We don't know how to satisfy our own and each other's needs and desires through pleasurable means, and so we settle for pain. Any kind of stimulation can be more desirable than alienation, boredom, and barren existence.

So many men think we are asking to be treated badly. What we need are answers; to be with someone who knows the truth, lives by the truth, and shows us what the truth is. The truth is that abusiveness is wrong. Boys are forced into a competitively victimous world and girls are held back in fantastic ignorance. When the two come together, neither can alter their roles. Men batter, psychologically and physically, and women learn to deal with male dominance and subjective victimization. The behaviors, thoughts, and actions we develop to deal with these are seen as more reason to abuse women. Our culture is so perverted that we don't know how to stop the abuse.

Male and female cultural roles need to evolve to form a more suitable framework for social, interpersonal, and personal intercourse and development. Men must learn to abstain from competitive, forceful, and abusive philosophies, speech, and action. Women must be allowed to experiment, learn, and grow. Men must stop deciding how and why things are, and must stop enforcing regimes using rewards and punishments. Women must become aware of our reactionary responses to these victimizations, and must recognize the frauds and cons. We must both decide to explore the truths and the myths, and to share what we know and feel and believe with each other. Now, we must realize that our greatest strength lies in the ability to abolish old ways when the truth reveals itself to us. Griping and groaning doesn't work. Active involvement is what we need. If you are not trying to evolve from all of this, you are an integral part of it. Here is my offer:

If you want an intensive booklet on the ethology of non-victimization, which is the living and inducement of life without victimization, send three dollars, or two dollars and a SAS-90¢, 8 1/2 XII 1/2 -E to my distributor: Mary Branning/ P.O. Box 1743/ Lomita, CA 90717

P.S. You won't be disappointed. Profits will be used to further research and spread the ethology of non-victimization to unite ourselves and others in escaping and demolishing abusive situations. It's time for evolution, revelations.

Yours truly, Peace, Love, and Co-Existence, Lokhias Extrinsic, author.

Dear MRR,

When I heard about the special issue for women, I got so excited that I had to say something.

Y'see, for a long time now I've believed that we're overdue for some spring-cleaning of the scene, and for the past year it's become more and more apparent that it probably will be the girls' turn, this time.

And if you think about it, doesn't it make sense. Can you name a segment of the punk populace that gets more undeserved shit for doing less? Can you name a group of people with less to lose and more to gain? Is there anybody around who could be more FRUSTRATED with the unwieldy beast that Punk/ hardcore/ thrash has become?

I, for one, would welcome a widespread women's coup on the sexist hordes (such as myself), because it strikes me that women, as a whole are the more committed rebels. Think about it, while the boys have always been encouraged to go out and be boldly independent macho men, the girls have been told to be demure little stay-at-homes dependent on their men. Well, if a female has broken free of that mold, she's already taken a bigger step away from all the bullshit than any hardcore male I could think of, and that's a fact, jack!

I'm sure at first there will be a lot of unhappy guys saying "Fuckin' Dykes", but so what? Is that any worse than the shit that goes on now? I'm sure there's a lot of guys, right now, that think I'm a "faggot" because I'm vocally giving support to even an all-female zine effort but how much different is that from being called a "nigger-lover"? These are the kinds of insults that are really compliments, ya know.

So, I really hope that this is the start of something BIG,'cause it's long overdue and as punk as @, after all, doesn't anybody remember those days when the idea was simply to break free and there were girls in every third or fourth band? Well, I hope that the women remember!
Yours in buddha, Matt Van / 1205 Carlock / Prescott, AZ 86301

P.S. MORE THAN EQUALS, BE LEADERS!!!

Hey guys & gals:

It's very interesting to me that most gigs (across the USA & probably in other places I guess) I notice maybe 75% of the people there are male. To me that means this hard, fast "rock" is appealing to people, as we know, without big business hype. So the screaming, buzzsaw HC just attracts to it those who want to enjoy it, per se.

You bet we find some females who thrive on it like lots of guys do, and of course that's to be expected, any person might get into HC.

Punk/HC seems to generally tell the system to fuck off by not being sexist, racist, ageist. Like hippies with long hair and beads, the mohawks and leather are one way of making those of us into that a visible member of a minority of our own choosing. It helps tell people that no matter how different we are, with our skin color, gender, religion, height, etc., we're all equal, no one is above or below any one of us.

Punk/HC in action (without interfering big business) almost always means people not getting hung up on stardom or "producers," "managers," promoters, zine editors. We've semi successfully torn down those false barriers between "fan" and "star."

This general attitude-in-action generally includes most punks not getting stuck in the, for example, hyper sexuality of the many slick looking metal females at metal gigs. Some female punks do that, but it's often distorted and less "sex like in cosmetic commercials."

We also have the freedom to have and make satirical lyrics etc. about almost all subjects (thank goodness, all the lame pap in popular music is so limited and meaningless). So with the satire sometimes some bands make fun of groups, including women. Maybe sometimes those bands are into sexism, but most any subject is fair game usually.

So, overall, I'm real pleased with the cool attitudes the vast majority of punk minded individuals I have met over the years. Whew, what a bitichen' thing us few punk types have been into, pity them millions of "rock" fans miss out. Fuck em, ha. Later kids (youths!)
Chris BCT/ PO Box 16205/ San Diego, CA 92116

A Personal View of Celibacy

I'm 19 years old, I guess fairly attractive, and celibate. I've had no lack of sexual partners in the two years I've been sexually active, but I've decided that, for now, sex is a part of my life I can discontinue.

Now, I know what you're thinking. You're thinking: "She's just using celibacy as an excuse because she can't get any." Wrong! Let's let common sense come into play here. If you really want to have sex, there are plenty of people out there that would be willing to have sex with you. I just don't want to have sex.

It's not that I'm frigid either. I enjoy the act of sex. I abandon myself and have a good time - and that's where the problem begins. When I abandon myself, I'm left in a highly emotionally charged and vulnerable state. While in that state, I tend to bond emotionally to whomever I'm with. Through trial and error on my part, I've discovered that this doesn't happen to men. So I've tried to deal with it. I've tried one night stands in the attempt that knowing that no relationship would form would keep me from becoming attached. No such luck.

So - maybe the solution isn't celibacy, but long-term relationships, right? Wrong again! The long-term relationships I've had (lasting over two months), haven't started with sex, but as soon as sex was introduced, it became the be all and end all of the relationships. After that, it doesn't take it too much longer to die.

Then there's that strange phenomenon known as 'sex with friends' where both parties are 'just friends' and it's agreed that there will be nothing different after they've had sex. Sex in this case is done to gain some sort of acceptance or is a smokescreen used to shield your feelings. For men, it's just another way to get laid. Whatever the reasoning, you're hurt again - except this time you can't tell anyone you're hurt.

No, I guess I'm just sick of going through an emotional hell every time I have sex with a guy and two days later he refuses to acknowledge me as a member of the human race. Or that after he's been to bed with me twice (somehow that seems to be the official limit) he never wants to see me again. Men, I'd remember the circumstances in "Fatal Attraction" before I'd try that again. I'm not about to deal with that loss of self-confidence again. Which is basically why I'm celibate. Poly Vinyl/ 5405 Earps Corner Place/ Fairfax VA 22032

Dear MRR,

Crossed Signals
I want to yawn
but instead, keep it in
until
it threatens
to blow my eyes onto the floor
so I release it
(flaring my nostrils as I do so)
and you think
that I'm making a pass
at you

Sarah Schoenfeld/ WC Box 6207 University of Richmond/ Richmond, VA 23173

Ho,

I'll respond to the criticisms of "The 7 Commandments of Pacha Mama." In writing this piece, I wasn't justifying genocide, gynoide, and other funky facts of modern life. Rather, I was discussing cause and effect. We need to know how we got here before we can change anything. And I did say we have a choice. We can either create cultures that live within the limits of natural law, or we can continue going to hell. And this will involve a lot more than simply changing the foods we buy.

Nature has her destructive side. Pacha Mama is both Good Mother and Crazy Woman. Birth and death. Gentle breeze and wanton tornado. Love making and war making. Consider the cycle of Ice Ages. Some say we're due for one now. Mama wipes out many species periodically to make room for new growth. And it's human egotism to think we can destroy her. We may damage her, yes, but geology tells us she's survived worse, and in some 200,000 years she'll recuperate and begin birthing new life forms. What's 200,000 years in the lifespan of the planet? She has a future. The question is, are we a part of that future?

Nor was I advocating violent revolution, as these only succeed in replacing old bosses with new ones, leaving the basic power structure intact. However look at India and tell me Gandhi did anything. The European-style government is still intact, only the skin color of the rulers changed. Today India's going nuclear. Rather I was simply observing that those who live easy tend to opt for non-violent dissent, while those who live hard tend to pick up the gun. Both are useless in bringing about real change as long as we identify with the civilized world view, because humans always take steps to assure the survival of what we identify with. What I do advocate is the creation of land-based cultures, beginning with a move towards decentralization and bio-regional self-sufficiency, which may include picking up the gun as a way of asserting our right to do this.

So let's talk survival of the fittest. Only the strong survive. Criticisms directed at my comments on this natural law are based on a misconception also shared by Hitler, and it was his misunderstanding of survival of the fittest that led to the Nazi philosophy. Realize bullies aren't necessarily fittest or strongest. The ability to cooperate plays a larger role than aggression in the survival of many species, including us. (Perhaps we need to rethink our defenitions of strength).

Rather survival of the fittest means those most suited to adapting to an environment that occurs at any given time. In other words, it means pigeons are more fit for adapting to urban environments that eagles are. Who's stronger? Depends. In cities, pigeons are. Who's superior? Neither. Likewise cities select for pigeon people...those content to live lives of boredom and button-pushing. Do we really want to maintain an environment that selects for pigeon people, or can we create environments that allow for both pigeons and eagles?

A woman from Chicago was offended by my statement that female castration and other gynocidal traditions seem to be created only by peoples who've overcrowded their environments, or are experiencing food shortage for some other reason. I was suggesting such traditions may act as a safety valve triggered by overcrowding or famine. Nor does it matter what "misogynist tools" (hymen worship, etc.) are used to rationalize female castration, and so on, the results are the same. A lot of potential moms die. The 3 centuries spanned by the European Witchcraze, killing women for the most part, coincides with the last little ice age which caused 3 centuries of crop failures. Margaret Meade said the same thing about homosexuality acting as a safety valve, noting that not only humans but many other animals increase their homosexual behavior when overcrowded or otherwise experiencing famine. Or consider head-hunting. Know what most head-hunting cultures have in common? They tend to live on small islands, and have a very limited land mass. (Head-hunting occurred in the British Isles before the Roman conquest as well). By comparison, if we look to sparsely populated, such as North America before the European conquest, we see there were no military build-ups, no conscription, no warfare based on the civilized model of conquest. Rape was all but unheard of. There were no genital mutilations or witchcrazes. And if we look south of the Rio Grande to Mesoamerica, where overpopulation and urbanization evolved before Columbus, we find the war and the rape. Why?

This woman also took offense to my statement on polygamy, thinking only in terms of the degenerate harem form. However, just because a culture is polygamous doesn't mean they're sexist. Among primitive hunting-gathering cultures, where men tend to get killed more than women, polygamy makes sure there's enough men to go around! The traditional Dineh (Navajo) of the Big Mountain area still practice polygamy, and they're a woman culture. This is why it's their old women who are leading the fight for their lands. The Hau De Nau Sau Nee (Iroquois Confederacy) were also polygamous and woman-controlled. Only women had the right to elect the chiefs, to recall these chiefs if they abused their power, as well as the right to declare war. The women also owned the land, the homes, the tools and the food, including the meat hunted by men. And these are just 2 of many examples. Obviously there's more to polygamy than the harem.

A man said he found my "use of old native saying and beliefs a little out of touch." Why? MDC included "old native sayings and beliefs" from the Dineh with their album Smoke Signals. Were they also out of touch? I don't think so, and it needs to be said that many native peoples don't think so either. Indeed such native groups as the American Indian Movement (AIM) say, now that we can see the damage caused by civilized values and lifestyles, the original values and lifestyles of native cultures are too valuable a thing to lose. There are many Lakota who still celebrate the Sun Dance. They still do the Buffalo Dance. They want the buffalo given back to them. The Lakota have also joined with local farmers and ranchers to form the Cowboys and Indians Alliance (CIA), for defending the Black Hills from industrialization and urban expansion. Indian peoples are still insisting they're sovereign nations with the right to self-government.The Hau De Nau Sau Nee even travel on their passports, recognized by the United Nations, to drive home the point that they consider themselves citizens of their own nation and not the United States.

Nor do I base my position on Darwin. Once again, red folks were telling white immigrants (the first "boat people") the importance of culturally striving to live within the limits of natural law, long before Darwin was born. And even Darwin missed a lot due to his own cultural biases.

Another man said, "eating meat is morally indefensible unless due to environmental or economic surroundings." I also noticed he was a Canadian vegetarian. So tell me, what's so moral about depending on the market economy for our foods? What's moral about our foods being trucked all over hell and back before reaching us? How many forests are eaten so we can eat? Okay, let's use the popular definition of natural, meaning anything not made by humans. I'll talk on your terms. So tell me, is it natural for us northern folks to eat vegan or venison? What's so natural (according to your definition folks) about irrigation, and the salinization of land caused by it? Is it natural for California to produce 40% of all foods consumed in the United States? Is it natural for Maine to import 83% of their foods? Well I say if we can do it then it's natural. But is it preferrable? Meat is murder? Cities are eco-cide. Yes, today we can choose not to eat meat, but only if we also choose to remain dependent on the market economy, unless we happen to live in one of those rare bio-regions that will support a vegan diet. My own culinary politics says our lands should determine our diet, not economics, technology or ideology. This is what I'm striving for, and in Michigan this means choosing to eat meat at least part of the year.

Everyone's willing to admit political and economic law affects our lives, but mention that natural laws also exerts some control over us and a lot of folks start getting scared. Why? Vicki c/o Taproot Farm/ 11216 Peacock Rd./ Laingsburg, Mi. 48848

P.S. Anyone interested in checking out Indian issues and perspectives should note the following publications: AKWESASNE NOTES— A Journal for Native and Natural Peoples c/o the Mohawk nation/ via Rooseveltown, NY 13683... NATIVE SELF-SUFFICIENCY/ PO Box 10 A/ 6450 1st Street/ Forestville CA 95436... DAY-BREAK/ PO Box 98/ Highland, MD/20777-0098

By the way, the few Mayans who heard about the Harmonic Convergence would like us to know that although it may be a beautiful ideal, it's not their ideal and has nothing to do with their religion or culture. Instead, the Harmonic Convergence was a creation of New Age culture, who used the Mayans name to give this staged event some credibility.

Dear MRR-

Since this letter is intended for the womyn's issue of MRR, I would like to make some comments from my somewhat unique position as a non-traditional male trying to survive with grace and dignity in a traditional man's world. Patriarchy, i.e., a social system wherein the major social, economic, and political institu-

tions are created and controlled by men, is a system that represses all those who do not conform to its mold, not only womyn, non-whites, and youth, but those males who refuse to participate in the roles assigned them by the partiarchal society. Throughout the process of socialization in the schools, in the home, on the playground, and in the popular media, males are taught that we must be strong, aggressive, competitive, and that the nature of masculinity is to control and conquer, and that any display of weakness is not only unmanly, but unacceptable. We are taught to base out identity on our physical, sexual, and financial prowess; a man who cannot compete successfully against others, who can rule his environment with an iron hand, who can acquire material wealth in ostentation quantity is judged to be a 'success' and an idela for all males to strive for. Needless to say, not all of us are up for it - I am more interested in cooperation than competition, in love than fucking, in beauty as I find it that the ruthless subjugation of my environment. The censure I and others like me receive from society is immediate and unrelenting, especially since I choose to continue advertising my refusal to play the game by maintaining a bohemian lifestyle. I am labelled failure, rebel, throwback, dumb kid (though I am comparatively "old" at 23). Older men continually harrangue me with tales of their 'rebellious phase' and insistently predict my eventual cooptation into the system. Keeping the comapny of men invariably results in my utter disgust at their sexism and bigotry. I have no interest in the pursuit of money or the cultivation of an image that is socially presentable and so cannot gain even passing interest from most womyn as anything more than a curious anomaly. Even many feminists reject me because I am still a "man", because I adopt many outward appearances of maleness, i.e., boots, mohawk, leather, etc. The few males who refuse to participate in patriarchy find themselves increasingly under attack, isolated and without support even from those one would suppose to be allied with them agianst the system.

These days I am especially disturbed and hurt by the rising tendency of many womyn to hold all men responsible for patriarchal repression. Yes, men rape, yes, men make war, yes, men destroy and abuse and hate, but not all men, not me! It seems to me that there is no function of quality that is inherently of singular gender, and thus I see the womyn's movement as an essentially emancipatory struggle that seeks the liberation of all feminine aspects of personality irrespective of gender.

And so I would ask those womyn struggling to gain the dignity and respect denied you by patriarchy to help us men who would join you to break the chains that bind us, to have patience and teach us to overcome the sexism that has weighted us since birth. I have had the good fortune of being accepted by several hardcore lesbians, and the resulting interactions have enlightened me enormously not only insofar as womyn's issues are concerned, but as the liberation of all beings is concerned. Given the vast influence of the socialization we received in our youth and still receive in every advertisement, every TV show, even the very language we speak, these insights would not have been possible were it not for the courage of these womyn to lay aside their anger and accept, educate, and believe in me. I would not ask any womyn to attempt this with the average frat boy, but the proclivity for open mindedness among many nontraditional men, and especially many "punk" males should be recognized and acted upon.

Together, let us all create an atmosphere of equitable community, a community that encourages the differentiation and growth of the individual and promotes a commitment to honor and respect in our relationships with all others, be they male or femayle, 2 legged, 4 legged, or no legged.

I would be interested in hearing from any individuals who have something to say on the subject, community equals communication!

P.S. A.S.F. rips!!!

Joeseph Seiter/ 1132 Marion/ Denver, CO 80302

Dear MRR,

This is a letter to all stage divers and the Belgian slam crew (but i guess it's just the same in the whole HC-world). Because it seems most of you don't even notice you're making our scene a bad, ugly and violent army.

I happen to love ultra fast and noisy hardcore. I also happen to be a woman, and nor am I tall nor big. But this is not the only reason why I hate your dancing violence. The pit just looks like a battlefield. We go to gigs to see and hear a band playing. Isn't that what it's supposed to be about ? I don't see why we have to fit your standards. If we prefer watching the band rather than playing your male demonstration-dance, is that a reason why we should stand at the back of the hall and see nothing? This scene doesn't only belong to you. We're all part of it. I am too. Many of you are just consumers anyway. I'm not. I'm involved in the HC scene as a distributor, and in the alternative world. And I feel some way shocked when I get hit by you who bought a record from me just before the band started to play. You smile to me, and then you smash me in. So why shouldn't I be allowed in front of the stage to watch Heresy play because you violent machos are only interested in getting onto the stage to jump off it? Why don't you set up slam parties? No need for bands to play,even! Just a record would be quite enough. I'm not even sure it's necessary. It would be OK just with an American controller who'd attest to the USA that you Belgian crew are real true slam dancers and stage divers and thrashers. You don't care for the band, the music they play and even less for what they SAY, as long as they saw what pretty thrashers you are. That's what you're really into. You jump and dive just to show off. I'm not saying all of you, of course, but many of you.

But what makes me really sad is that you, the others, the ones I consider as friends, the ones who've been high in my opinion, you caring people, your attitude is just the same. ALL of you do it. Don't you realize this when you jump off the stage, you ALWAYS hit somebody with your feet, your hands, your arms, your shoulders? When you jump on each others' backs. It's fun for you, not for the others' backs. I'm sure most of you feel it. It seems you DARE NOT notice it. Yesterday I got hurt many times, as usual. Every gig is the same for me, as I'm just a little female nobody cares for.

Yesterday I saw a girl who was getting hit and smashed and crushed so hard she was completely and truly terrified. She was almost crying. In the middle of the concert she left. Too much for her. But this doesn't only happen to girls. One close friend of mine, a guy, 1.85 m tall (about 6') was feeling about the same. He too got badly kicked in by a stage diver. And you slammers, I saw you all getting hurt and complaining about it. And then after a while you were just acting the same.

What should we do? Get off ? Now, when I get hit, I hit back. When I get pushed in, I do the same. And what happens? You look at me and your eyes and your words they just mean HATRED. Or then you LAUGH AT ME. Or else you tell me your same old story: I'M HERE FOR FUN. HAVEN'T I GOT THE RIGHT TO HAVE FUN? Man, do you get fun off hurting others?

You seem to believe you act no violent way. Well, can you dive and fall on others' heads and shoulders without violence? Sometimes I see you laugh at punks doing the pogo (the old way). They're not worse than you are. Your way of 'dancing' just LOOKS less violent, more fun. In fact, it's rather MORE harmful, I tell you.

I'm talking to you my friends, you who take a stand against violence. Your "having fun" is violent. You, some singer in such a good caring band, a band I love, you've got a song against violent dancing. And then you do it. MY friend got a foot of yours in the face! Can't you see you're doing what you say is bad? I'm not gonna tell any names. You all should feel concerned as you ALL do it.

I'm afraid you don't realize you're doing what you talk against. It's just because of that old cliché that HARDCORE IS IT! You believe hardcore means beating up each other. THRASH, BABY, THRASH. If you don't like it, it just means you DON'T LIKE HARD-CORE. Take it or leave it !

FAST MUSIC DON'T MEAN VIOLENT MUSIC. NOISE DON'T MEAN VIOLENCE. If you need violence, why don't you lead it towards real enemies? If you want to blow your minds off, why don't you just carry out actions, against vivisectors, fur merchants, cops, banks... whatever you hate.

IF YOU WANT TO FIGHT, THEN FIGHT THE VIOLENCE THAT RULES YOUR LIFE! That sentence's not mine, it's your McKaye-hero's. You'd better listen to what your stars try to tell you. But do you even care? "I'm here for the music." That's what you say. But can you even listen to the music? Not too busy showing your beautiful dive? (Try to be the best thrasher! Fuck that competition!)

BANDS! Why don't you take a REAL stand? Why don't you tell them? Don't you realize either? I guess that on the stage you cannot picture how it feels to stand up among that "chaos." To you it just seems to be "crazy." I wanna tell you, it's just dangerous and painful. Please do something. Say something. And make sure they UNDERSTAND what you're talking about. If I were in a band, I'd stop playing when I see this happen. You never do.

I don't wanna be scared at gigs. I don't wanna submit my body to your violence. I don't wanna fight your attitude. I don't wanna have to hide myself in a corner. I don't wanna keep at the back of the hall. I don't wanna feel forced to act like you when I don't feel like you. I just wanna choose my own behavior without being harmful to anybody else. I just wanna be myself. Won't you make it possible that also womyn and non-violent men could enjoy shows too instead of having to submit to this male/ macho violent and aggressive ritual? Or are you gonna hate me more and more for telling you this?

P.S. I noticed that most of the stage-divers are "newcomers," not involved in the scene for long. They seem to do it to show they're really into it, to show they know what HC's about, to SHOW they too can do it, to show they're REAL HARDCORES/ THRASHERS... Well, you're into it or you're not, no matter how high you can "fly"... WHEN WILL HARD-CORE BE FREE FROM YOUR MINDLESS BRUTALITY?

P.P.S. We've joined our efforts to put out an anti-Sexist compilation LP including many bands such as SO MUCH HATE, GENERIC, ATAVISTIC, SAT. MALFUNCTIONS, DECADENT VIEW, ACTIVE MINDS, CULTURE SHOCK, etc... and plenty of articles and stuff. This anti-profit anarcha-feminist release should be out soon! Just write... NABATE/ 7 Rue J. Delvoye/ 4020 Liege/ Belgium or Association d'Individus/ B.P. 352/ 75625 Paris/ France

Readers,

Can you guess what sex I am? I like feminine men and masculine women. I prefer to work around females yet my closest friends are male.

I don't want anyone to know what sex I am because I want to write about my observations on sexual assualt. I know that people would come to very different conclusions depending on their perception of me as a man or a woman. When I was twelve, a 17 year-old beat me up and stuck his fingers up my ass. Six months later two men tried to drag me into their car. I didn't want to bring attention to myself so I didn't say much. It didn't really bother me until I moved out of state a year later.

At fifteen I sought a "trained professional." I told her my brother's friend would tackle me, pull my pants down and fondle me. She said, "Oh, I thought you had been really assaulted. You were lucky. I was raped vaginally by an adult when I was thirteen." She went on to tell me that I was very attractive and that it was going to make problems for me. I must have wanted more

attention because I started to get into fights at school and refused to talk to anyone who was not over 25 and male.

I went through hospitals and therapy and all that but I didn't start to feel comfortable with myself until I attended an open reading at a poetry convention. This woman read a piece called "The Rape." The phrases were trite and she was shrill; just what the audience expected. They rolled their eyes and smirked. Her conventionality made them identify with the agressor though I don't think she intended it. I felt like dragging her from the room. Then I decided I'd just have to stop listening. I'd rather ignore these people than confront them. A few weeks later I learned I could enjoy sex.

I sometimes still feel like an insect in a world of spiders, but I've found my defenses. Many people have been assaulted but most seem to believe that his/her response is the only valid one. I guess that's why I never went to any groups. I've inquired many times and spoken with members individually. I get the impression it's all women and I'm not comfortable with that. Segregation contributes to sexism on both sides.

Sure, it's all in one's attitude. I listened to a lot of opinion, but I had to make my own. I could never have had the confidence to write this otherwise.

Thor Haldol/ PO Box 3392/ Longwood, FL 32779

Dear MRR,

The Freedom Scene? Well, this "women's issue" idea has inspired me to get up off my ass and do something about the storming thoughts in my head. The punk scene — one where I live — and the whole idea has begun to seem as if everyone is so divided in their ideas of what it should be. Differences of opinion are great but when a Hitler groupie and a CRASS idealist are put into the same room how can peace and understanding be expected? Rejecting poisonous views is not narrow-minded, it's survival.

The punk scene today has been made into an open forum for all revolutions even if they totally go against each other. For example, I open up MRR and am thrilled to find an effort to create an all-women's issue (it's about time), but then I flip through a few more pages to find an ad for THE YEASTIE GIRLZ picturing a female, legs spread and ready. I mean the ad itself sickened me but especially because it was in the same issue as the ad for the women's issue. Now, the all-women's issue is great and it's going to help out alot of people that don't feel free to express their ideas in their scene, but, what are THE YEASTIE GIRLZ going to do for women? The only thing they could do is reaffirm the popular belief among certain shitheads that women are simply sexual slabs of meat. This advertisement just tumbles down the mountain we've been trying to climb for years.

Now maybe things are just as everyone wants them - Hey! Freedom of speech, everyone gets to express their ideas. Do the views of fascist sexist assholes have the right to overpower the views of the passive idealists? The stronger takes over — the part of the movement that has no qualms about using violence to influence. There are very good bands and excellent ideas but for the most part we're afraid to stand up to those that are fucking or have already fucked it up. We can sing all the antiracist songs and equality anthems we want, but unless we close the door on these fascist leeches that have attached themselves to a movement that has accepted them, then we ourselves are accepting them.

Personally, I don't even participate in my local scene anymore. It's predominated by SKREWDRIVER-listening nationalists and females singing, "I love him, I love him, and when he cums I'll swallow, I'll swallow." It's hard to believe that bands like 7 SECONDS and BEEFEATER were spawned from the same mother — and that's what keeps me hanging on. I've written this to encourage people to take up their own fight (not violently) and not depend on this stagnant movement to move them. Hardcore is a great outlet and tool but you've got to cut your own piece out of it and make it work for all the ideals you hold true — not murderous fascist ideas but ideas that will help people. We need to fight to preserve one of the only voices the silent majority has and never stop screaming.

This is a song I've written — hopefully soon I'll be playing it in a band.

Do It Your Own Way

Beliefs becoming disconnected as you hear everything you hold dear rejected.
The change you thought would come with determination has become a statue erected in honor of idealism.
When you heard the words of unity you thought they were spoken to set you free.
But they've turned into twisted tools of hypocrisy-Unity to destroy the enemy. Is the enemy who they think it should be?
Do it your own way-Don't depend on a worthless movement that only moves when an unwanted is removed.
Do it your own way-Individualism doesn't have to be proven through boots and braces-pushes and shoves.
Do it your own way-What you believe wasn't started by a violent group.
It began with youthful dreams of real freedom not hypocrisy and pain. Nothing to lose when you break away. Nothing to gain in a stagnant scene.
Now there's a lot of good that has been done by splinter groups that forged their own path of truth. Not identifying with a doomsday calling, always trying to climb instead of falling.
Cause corruption and conformity are diseases that sometimes can't be seen-when it's so hip to be different we don't realize we all look the same. So those that can look through the same kaleidoscope as me yet see a different design, but not believe that because the pattern is theirs it's better than mine-have already seen what needs to be done. No bigger is better or number one.
Just people trying to be themselves and not thinking that being different is being better than everyone else.

Thanks, Katie Rogers.

Dear Katie,

Look again at that Yeastie Girlz ad. Ready and waiting? Nope. That's a woman giving herself a vaginal exam. —Jane

Dear MRR,

Hi. I just want to say that I at first I thought that your having an all-woman ish was a good idea. It's great to give women a larger voice than they might normally have. But then, I started to think that it is somewhat sexist against men. I cannot see how seperatism can help things—it only builds barriers.

I'm writing because every day I deal with something that 10% of all punks do too. I'm a lesbian. This gives me different experiences than straight punks will have to deal with, and I want to share them, because I know out there someone must also be in the same situation that I am. Being gay was something that was really hard for me to accept for many years, a large part of that was because of the homophobic atmosphere of my family. But just like being a punk, this is the way I am, and I would never change it. I wish I could change the attitudes of so many punks who hate gays. I want to ask them what is so wrong with love? Even if it isn't what's considered "normal" by society—so what, skins and punks aren't considered normal either, and we don't give a shit. We even take pride in that—so why should gays be any different.

A lot of the time I feel so alone, so isolated. I go to gay meetings at school, to lesbian rap sessions, and about all I have in common with the other dykes is that I'm a woman who loves women. How do other punk dykes meet friends and girlfriends? I mean, shit, not all lesbians want to go dance to Stacy Q all night or go to gay bars. It is really hard being a subculture within a subculture, because most lesbians don't relate to punks and there aren't a whole hell of a lot of other girls I know or meet at gigs who are gay too. And I live in L.A. I feel so sorry for gays in really small scenes; how awful that must be. I've tried going out with lesbians not into my music, but it is hard because there is a big chunk of my life I can't really share with them. I'd be interested in hearing replies on the subject. For acceptance and equality,

Bamby

P.S. Hi and lots of love to Elo and the gang in Tottenham. I miss you guys so much—sorry for taking so long to write back! Hi also to Ross, the most gorgeous skin in London), Bubba, and Leo . Sorry for acting like such a cunt. I hope things are working out OK for you.

Dear MRR,

Seeing that this is the womens' issue and all, I thought I would write this letter and address an important subject. That subject is women. Women and Punk Rock. Not how they play in bands, or how they are important to the scene, but how they relate to me. But to better explain this, I should start by telling you a few things. First off, I am a really nice guy. Really. Secondly, I think I am pretty good looking, and at least my grandmother thinks so also ("What a nice looking young man!"). Thirdly, women are my life. That is why I learned to play guitar. This brings me to the subject of this letter. Why can't I get any, or if I do, why can't I hold on to them? I have examined this subject closely, and I think I have come up with some answers.

Number one. Most girls like skinheads. I swear to God this is true. Every time I go out with a girl, she either has gone out with a skinhead before me, or leaves me for one. After lots of thought, I think I figured out why. I don't think it is because I'm really ugly or anything, I think it is because skinheads, get this, represent giant phallic symbols. Jesus, they're like walking penises. They're big, tall, hard (hardcore), and all. No wonder girls love them. Who would want hair. So, I cut off all my hair. I think to myself, "This is gonna get me some punk rock chicks, its got to work better than playing guitar". So what do ya think happens? The babes walk up to me and say, "Hi George, how's the chemotherapy going?" I guess this didn't work, so I tried something else.

Number two. Most girls like metalheads. Yeah, that's the ticket. They like guys with long hair. So, what do you think I do? I join a another band just to wear a wig. When I get on stage, I throw that hair around like crazy. I jump all over the place and show them what's what. After the show, I gotta take a piss, so I go down to where the bathrooms are. I'm standing on line in front of the men's room when this chick yells over, "Hey sister, our restroom is over here!" So I go in the ladies room and get beaten by thirty punk girls for taking a piss standing up. That didn't work, so I tried one more thing.

Number three. Some girls like deathrockers. I am desperate so I'll try anything. With any girl. So, I stay inside for a whole month, sleep only during the day, and get depressed a whole lot. I know I'm there when my skin is so pale I can see all my internal organs. Anyway, I go to the Aztec, a deathrock bar in New York City, and try to scam on the all the little girls dressed in black. I get lucky and bring one back to my apartment. So what do you think happens? I go and touch her breasts, and suddenly I get frostbite. I end up in bed for two weeks with pneumonia.

So that's about it. I can't figure out these Punk Rock women. Either they leave me for a skinhead, metalhead, or if they're desperate, a deathrocker. I guess I just have to continue jerking off on my guitar.

Signed: Marshall George, NYC

MRR,

I was wondering if you guys had heard about a problem the coast of British Columbia (a province of Canada) is facing or if the media has kept it all "hush hush". Well if you haven't I would like to make you and other people aware of it.

A company, at this moment is drilling on one of our National Parks, and it has all been

approved of by the provintonal government. That's right, the same guys who fund all of the "conserve our forrest" ads on T.V. The demonstrators and protestors managed to hold the drilling off for about a week and a half. Now the company is just "happy to get the drilling started".

Last time I checked over 65 people had been arrested for "disturbing the peace" and "public mischief". I wonder why they don't arrest the fat pig who ordered the drilling to be started in the first place. I hope someone who lives near the park charges him for "disturbing the peace".Wouldn't that be a laugh. HA HA.

I must say though that I sympathize with the miners who lost a lot of their pay as a consequence of some idiot's irresponsible thinking. If we defeat this problem I feel that the company should be responsible for finding the workers new jobs; ones that pay just as much or more (for their inconvenience).

I really hope this letter gets printed so people in the area will read it and take their time to hike to Strathcona Park and support the demonstrators.

Oh yeah...a very, very special thanks to the group of people from California who came all the way up here to stop the wolf kill or slaughter. These people sky dived into the area where the killing was going to take place (poisoned meat was left in the area by a government funded organization to kill the poor animals).

So if this letter gets printed and anyone (I do mean anyone) from B.C. reads it, please hike to the park and stop the drilling. And remember, AS THE PROTEST FAILS- THE RESISTANCE RISES. If anyone wants to write to me my address is M.A.D. / Box 336/ Kingcome Inlet, BC V0N 2B0 Canada.

Dear MRR,

Well, I've definately procrastinated too long to get this into the women's issue of MRR (does that mean every other issue was/is a "man's issue"?!) But I'll write this letter anyway.

In an effort to keep this letter short and at least somewhat coherent, I'll get right to my feelings about the women's movement and suchlike related topics. I've always admired the basic idea(s) behind the feminist movement, wonderful little things like equal rights, liberation, from traditiional sex roles, greater freedom for women and men, and so forth.

However, there are some aspects of radical feminism that are sort of upsetting to me. These can be best summed up in the phrase (borrowed from Robin Vote's article in #32) "Men are sick."

It's not "The stereotyped male role is sick," or even "Many men are sick." It's a blanket statement - all men are evil/sexist simply because they were born male. Rapists, sexists and other abusers of women are indeed sick, but to assume that all males are inherently twisted little women-hating misanthropes seems more like sexism than opposition to sexism. If I were to write "Gee, all women are sick," I'd be harangued to no end, and for good reason. If I were to write, with admittedly somewhat more justification, something along the lines of "All men are agents of the male patriarchy" (a real quote from an essay I once read), I'd either get annoyed reactions from the Neanderthal lobby ("Duh, I thought dey was protected by men.") or a hearty round of huzzahs. Does that seem fair?

All I'm trying to say is that feminists of all kinds, male and female, have to tolerate other people. Assuming someone is evil just because they're male is like assuming that someone is passive and weak because they're female. It seems like a creation of new stereotypes, rather than something different or better.

Wrapping things up (at last!), I'd like to say that all but a microscopic few of the feminists I've met (including myself, this isn't a "some of my best friends are..." dodge) are fully and wonderfully tolerant people, judging by actions and ideas and not by preconceived notions. It's just the very few intolerant people that consider men to be utterly without redeeming features that annoy me.

And last of all, this isn't meant as an anti-lesbian letter in any way at all. There is a big difference between preferring women and hating men. Unlike some cretins seem to think, the two are not the same thing.

Thanks and love to all those working to rid this little planet of the sexist/macho goon attitudes it's been mired in so long.

Anyone who wants can send a letter. I do write back, or try real hard. My address is: Mike/ PO Box 2063/ Ada, OK 74820

Here's a treat--Dave MDC at a recent gig, celebrating women!!! It's true!!! MRR

RARE, RADICAL & REVOLUTIONARY T-SHIRTS & BUTTONS

I must be a mushroom... everyone keeps me in the dark & feeds me bullshit!

Button #172

C.I.A.

NEW! Shirt design #65
Button #216

T-shirts - $8
Buttons - 1..$1
2+ .. 75¢ ea.
US postage paid

IT'S AS BAD AS YOU THINK AND THEY'RE OUT TO GET YOU!

Button #109

BEAT THE BUSH in '88

Shirt design #78

FOR OUR MAIL-ORDER CATALOG
SEND A STAMPED, SELF-ADDRESSED ENVELOPE
RED TABLE PRINTS
330 A W. UINTAH #224
COLORADO SPRINGS, COLORADO 80905

BEAT THE BUSH

In the upcoming Presidential race, the important thing will be to defeat George Bush. As a former head of the CIA, he is a master of deceit & would lose alot were the CIA-contra-cocaine connection given the exposure it deserves. RTP

A federal grand jury under the direction of Independent Counsel Lawrence Walsh issued indictments last week charging four principals in the Iran-contra arms affair with conspiracy and fraud. Perhaps more significant than the charges, however, are the omissions, which indicate that Walsh will not address the most serious crimes committed in the covert U.S. war against Nicaragua.

Untouched by the indictments are Attorney General Edwin Meese, whose reluctant investigation in November 1986 allowed North the opportunity to shred and erase key documents; former Director of Intelligence William Casey, who coordinated a secret government of private operatives until his timely death precluded his scheduled sworn testimony; Vice President George Bush, who insists he was unaware of the arms diversion despite documents of his own office indicating discussions of the contra supply network, and President Reagan who, in an unguarded moment between meeting with the Israeli prime minister and sending U.S. paratroopers to Honduras, stated that McFarlane "just pleaded guilty to not telling Congress everything it wanted to know. I've done that myself." . . . .

According to constitutional attorney Daniel Crystal, "The Reagan administration has sought, by duplicity, concealment and outright defiance, to challenge each and every one of the fundamental constitutional provisions of separation of powers and checks and balances."

The indictments do not, for instance, assert violation of the Boland Amendment, which states that "none of the funds available to the Central Intelligence Agency, the Department of Defense or any other agency or entity of the U.S. involved in intelligence activities may be obligated or expanded during fiscal year 1986 to provide funds, material or other assistance" to the contras. 1

The CIA's use of drug smugglers to circumvent the Boland Amendment banning support to the *contras* made practical sense. Few groups could better execute clandestine weapons deliveries to a Central American country than drug pilots. These traffickers already had the necessary planes, pilots and expertise to make weapons deliveries at hard-to-find jungle locations. And this practical arrangement between seemingly strange bed-fellows is as old as the CIA.

From the time of its birth after World War two, the CIA has repeatedly depended on allies in the criminal underworld to help fight its anti-communist wars. Alfred McCoy's *The Politics of Heroin in Southeast Asia* concluded that the result of this historical relationship was the CIA's "inadvertent but inevitable" role in drug trafficking, of which the *contra* war is but the latest chapter.

In Sicily, for example, the Office of Strategic Services, the forerunner of the CIA, used the Sicilian Mafia to fight the Italian Communist Party after the war. In Marseille, France, "the CIA recruited Corsican gangsters to battle communist strikers and backed leading figures in the city's Corsican underworld who were at odds with local communists," McCoy writes. This engagement helped "the Sicilian Mafia and the Corsican underworld play a key role in the growth of Europe's post war heroin traffic...which provided most of the heroin smuggled into the United States over the next two decades."

European-organized crime brought Southeast Asia into their heroin trade as a source of opium in the 1950s. U.S. policy facilitated the heroin trade there by supporting anti-communist armies in Burma and Laos which were deeply involved in the manufacturing and sale of heroin. From these cases McCoy found CIA complicity in the drug trade on three levels: (1) "coincidental complicity by allying with groups actively engaged in the drug traffic; (2) abetting the traffic by covering up for known heroin traffickers and condoning their involvement; (3) and active engagement in the transport of opium and heroin." (See David Truong D.H., "Running Drugs and Secret Wars," in this issue.)

The CIA's recent role in the South American-U.S. cocaine trade fits squarely into the historical pattern. . . . .

Evidence that the CIA has actively tried to cover up its own drug operation comes from a transcript of June, 1986, Senate Foreign Relations Committee meeting. The CIA apparently blocked federal drug investigations of *contra* supporters to prevent the evidence from spreading.

At the meeting, Senator Kerry said: "I am incensed at the notion that in the name of...national security we are allowing drugs to come into this country....

"The *contra* infrastructure consists of the supply lines for the *contras*, used to move men, money, and supplies and munitions to the *contras*.... They have been able to gain a license, if you will, of access to airfields, of the muting of Customs officials, an ability to be able to circumvent the law, in the name of national security. And in the name of national security, we can produce specific law enforcement officials who will tell you that they have been called off drug trafficking investigations because the CIA is involved or because it would threaten national security."

One federal drug investigation that was called off targeted FDN leader Enrique Bermúdez. "He was the target of a government-sponsored sting operation. He has been involved in drug running.... And the law enforcement officials know that the sting operation was called back in the interest of protecting the *contras*," Kerry said. . . . .

The cover up has also been helped along by the appointment of a 35-year CIA veteran to the House-Senate investigation to probe CIA wrongdoing in Costa Rica. Thomas Polgar, a former CIA station chief in Vietnam, is also currently an active member of the Virginia-based Association of Former Intelligence Officers, a CIA lobbying organization. Polgar traveled to Costa Rica in April, was led around by the U.S. embassy there which was deeply involved in the arms network, and didn't bother to interview Hull and others linked to CIA trafficking in Costa Rica. Polgar did reveal what side of the investigation he was on when he told local reporters at the *Tico Times*, a Costa Rican weekly, that he doubted that "a conservative farmer like Hull would traffic in drugs." 2

Crystal agrees with Harvard constitutional law professor Laurence Tribe that "if the puppets are subject to the law and violate it, the puppetmaster cannot escape accountability." 1

1. "IF PUPPETS ARE INDICTABLE, WHY NOT THE PUPPETEER?" DENNIS BERNSTEIN ROBERT KNIGHT MARCH 30, 1988 Guardian • 33 West 17th St. • New York, N.Y. 10011

2. The Cocaine Connection Vince Bielski and Dennis Bernstein CovertAction Information Bulletin Number 28 (Summer 1987) P.O. Box 50272 Washington, DC 20004.

*****NOTICE***** WE TOO MUST RAISE OUR PRICES SLIGHTLY BECAUSE OF THE POSTAL HIKE..
MANY NEW TITLES FOR SALE THROUGH OUR NEW CATALOG..SEND $1.00($2 forlegn)for it.

AMENITY-new 7" on green wax..$3.50
TILTCORE-Triumph of Death" 7" ep
(Denmark) 7 thrashin trax..$3.50
EXPATRIATE-"No Sleep Til Chug.."
7" ep metal-tinged thrash $3.50
DISSENT-new lp
fun young thrash..like G.I.$5.50
NAPALM DEATH-"Hatred Surge" Cassette
9 unreleased attacks.....$4.50
ATAQUE FRONTAL-new 7" (France)
Raw fuckin Thrash.....$3.50
CIVILIZED SOCIETY-CASSETTE
studio effort 33 songs(U.K.)$4.50
PSYCHO-"6 song ep"
repressed only 300/colored$4.00

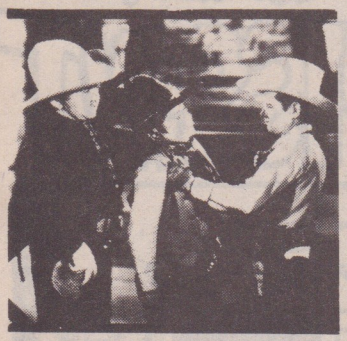
SHEET METAL ZINE Issue #2
w/NECROS,ACUSSED,BLAST!....$2.00
IAN ZINE ISSUE #5
M.O.D.,NECROPHAGIA,BEY.POSS.$2.00
V/A OVERSEA CONNECTION COMP LP
w/ LIFE SEN.,PSYCHO,GASH...$7.00
RATTUS-"Stolen Life" lp
'bit more metally than last$6.50
CANCEROUS GROWTH-"Hmmlmmlum" lp
(German press)clear wax....$6.50
CANCEROUS GROWTH-"Late For The Grave'
lp(Germn press)red wax +4 $6.50
WORKING MUTHAS - 12" ep
thrashy punk rock man(FL) $5.50
CRIMPSHRINE-"Sleep What's That?"
7" ep has that So.Cal feel $3.50

ax/ction RECORDS
P.O. BOX 823 KENDALL SQ.
CAMBRIDGE,MA.02142 USA
*****POSTAGE RATES*****CANADA ADD $1/2 ITEMS
FOREIGN COUNTRIES $2/each item-surface..$3/ea airmail

PLEASE PAY BY MONEY ORDER
MADE TO:JOHN WOLFE.

OPERATION IVY-"Hectic" 7"ep (Cal.).....$3.50
DEPRESSION/G.A.S.H. SPLIT 7"(Australia)$3.50
ATTANAS-7"ep (Finland) whirlwind attack...$3.50
CHRIST ON PARADE..."Mind" lp v.good.....$6.50
GENERIC-new ep$3.50.....

P.E.D.-"Bulgarian Secret Police" 7"ep(Great)$3.50
ANTI CIMEX-latest 12" rare Sweden.....$7.00
ROVSVETT-first ep Wicked raw!!!!(Sweden)...$3.50
V/A "JAK TO JAK PUNK" Polish comp lp....$6.50
BULGE-"Second Coming" Cassette(live).....$3.00
SPERMBIRDS-"..Prove" lp(Germ)fun thrash..$7.00
V/A "I'VE GOT AN ATTITUDE PROBLEM" 7"comp$3.50



ADRENALIN O.D.
"Theme from an Imaginary Midget Western" $5.00
From the forthcoming L.P. Crusin' with Elvis in Big Foot's UFO.

HONEYMOON KILLERS
"Turn Me On" L.P. & Cassette $7.00

PRE METAL SYNDROME
L.P. & Cassette $7.00

SKULLS
"Blacklight 13" ..... Avail. Soon

ADD $1.00 POSTAGE IN THE U.S. WITH EACH ORDER OVERSEAS WRITE FOR RATES

Coming . . .
SKULLS L.P., RAGING SLAB E.P.

SEND S.A.S.E. FOR CATALOG!!

DISTRIBUTED BY:
USA — Important • Sounds Good • Caroline
Dutch East
Europe — Shigakut Trading

Stores: We Deal Direct
Call For Rates
201-373-2626

BUY OUR RECORDS INC
P.O. BOX 363
VAUXHALL, NJ
07088

FUCKSAFE TAPES PRESENTS

BUY THESE NARLEY COMPILATION TAPES

DISTRICT OF COLOMBIA..... $4.00
Featuring music by Desperate Minds, Sloppy Seconds, Jesus Chrysler, Falling Sky, Maggot Sandwich, Dead Silence, Eco-Guerrillas, Fluorescent Condoms, P.T.L. Klub, Nunfuckers, Shaved Pigs.

DESTROY ALL MASTERS..... $4.00
Featuring rockin' tunes by Bhopal Stiffs, N.H.C., Smedly's Van, Crucial Youth, Screeching Weasle, Warlock Pinchers, Fluorescent Condoms, Straightarm, Treble King, Curious George, and Hard Stance.

REALITY BEFORE MORALITY..... $4.00
With totally def jams by A.P.P.L.E., Dissent, Last Option, Soup, Stinky Finger, Insolent Respect, Sewer Trout, Ho-Ho's, Plaid Retina, Fluorescent Condoms, No Comment, More(?)...

Also Available on FUCKSAFE: Ho-Ho's Demo tape; Kermit's Green Penis Demo tape both for $5.00

Buy 2 or more items and get Fluorescent Condoms new tape FREE! (Upon request)

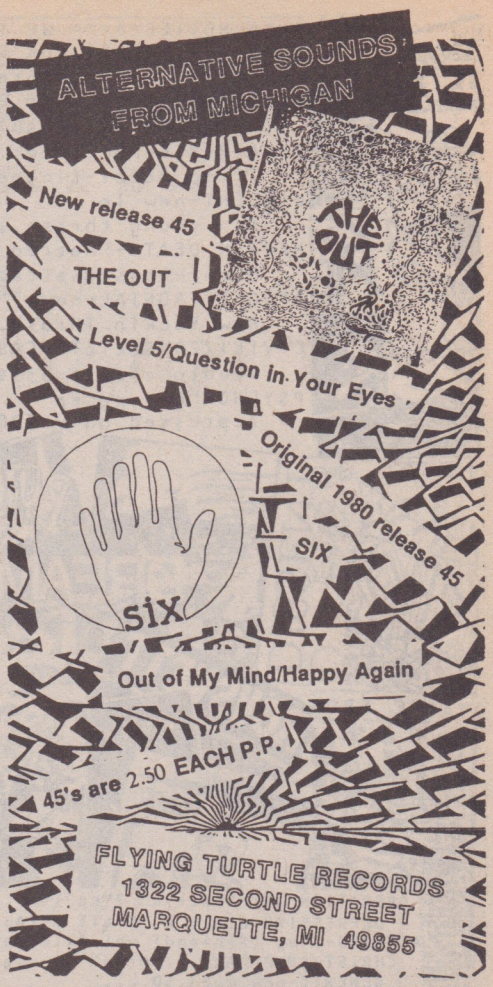
Coming soon: "ONLY DICKS CAN GET INTO FLUORESCENT CONDOMS" 7"EP out this summer(?)

Checks/money orders payable to Danny Smith

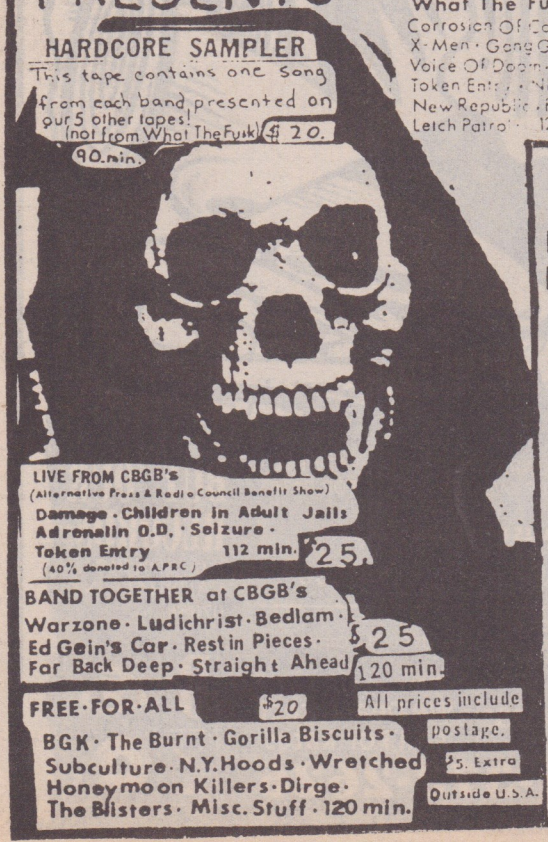
FUCKSAFEFUCKSAFEFUCKSAFE
SAFEFUCKSAFEFUCKSAFEFUCK
FUCKSAFEFUCKSAFEFUCKSAFE
SAFEFUCKSAFEFUCKSAFEFUCK
FUCKSAFEFUCKSAFEFUCKSAFE
SAFEFUCKFUCKSAFESAFEFUCK
FUCKSAFEFUCKSAFEFUCKSAFE
FUCKSAFESAFEFUCKSAFEFUCK

F-S Tapes
Box 405
Iola, Ks 66749
USA
(316) 365-7207

FUCKSAFEFUCKSAFEFUCKSAFE
SAFEFUCKSAFEFUCKSAFEFUCK
FUCKSAFEFUCKSAFEFUCKSAFE
SAFEFUCKSAFEFUCKSAFEFUCK
FUCKSAFEFUCKSAFEFUCKSAFE
FUCKSAFESAFEFUCKFUCKSAEF
FUCKSAFEFUCKSAFEFUCKSAFE
SAFEFUCKSAFEFUCKSAFEFUCK



HARDCORE VIDEO PRESENTS


HARDCORE SAMPLER
This tape contains one song from each band presented on our 5 other tapes! (not from What The Fuck!) $20.
90 min.
LIVE FROM CBGB's
(Alternative Press & Radio Council Benefit Show)
Damage · Children in Adult Jails
Adrenalin O.D. · Seizure ·
Token Entry
(40% donated to A.P.R.C.)
112 min. $25
BAND TOGETHER at CBGB's
Warzone · Ludichrist · Bedlam ·
Ed Gein's Car · Rest in Pieces ·
Far Back Deep · Straight Ahead
$25
120 min.
FREE-FOR-ALL $20
BGK · The Burnt · Gorilla Biscuits ·
Subculture · N.Y.Hoods · Wretched
Honeymoon Killers · Dirge ·
The Blisters · Misc. Stuff · 120 min.
All prices include postage.
$5. Extra Outside U.S.A.

What The Fu*k?! $25 NEW
Corrosion Of Conformity
X-Men · Gang Green · Prong ·
Voice Of Doom · Send In The Face
Token Entry · Niblick Henbane ·
New Republic · False Prophets ·
Letch Patrol · 120 min.

We also do

VIDEO TRANSFER

PAL TO NTSC VHS-BETA-8mm.
NTSC TO PAL VHS-8mm

$30 PER HR PLUS $5 A TAPE or
$30 PER HR PLUS YOU SUPPLY BLANK TAPES

For faster service send Payment with order. If you're not sure of the running time on your tapes, send $30 deposit per tape with order and I'll notify you of balance due or overPayment

QUALITY DEPENDS ON ORIGINAL RECORDING QUALITY!

INCLUDE YOUR NAME, ADDRESS, AND PHONE NUMBER. SEND TO

PETER DE MATTIA
8 HADDON RD.
HEWITT, N.J. 07421
or call: 201-853-4420

OUT NOW!

DISSENT

15 song LP $5.00 postpaid
All foreign orders add $2.00
All checks or money orders to: T. Smith.

AMITY RECORDS
4 Idlewood
Rapid City, SD 57701

BUY THIS ONE!

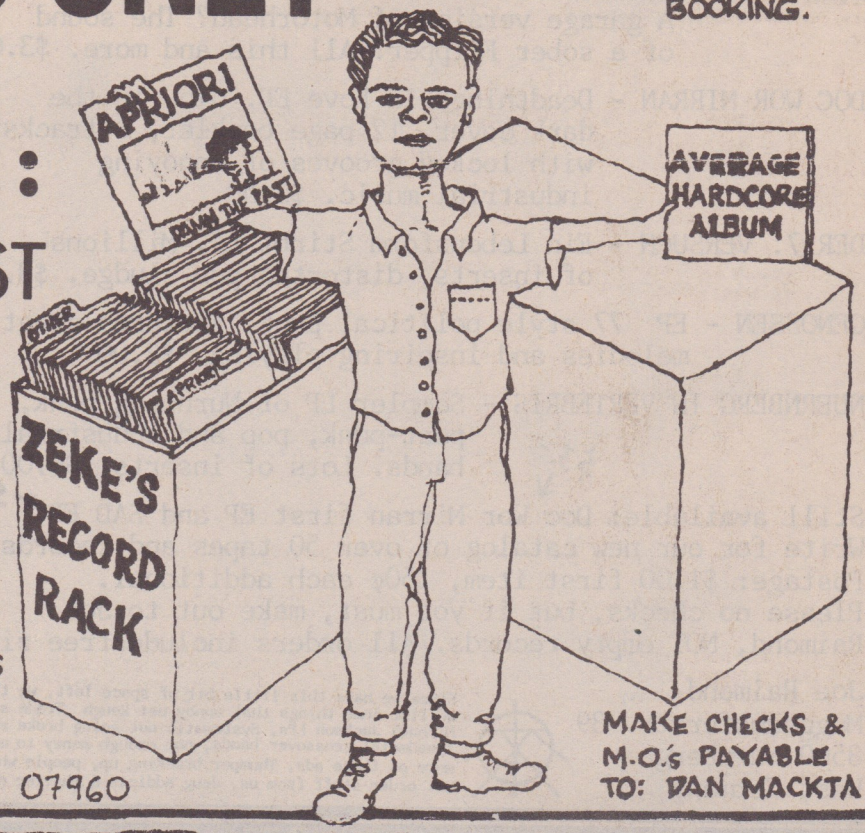
U.S. & CANADA TOUR
JULY - AUGUST 1988
CALL DAN (201) 538-2560 FOR BOOKING.

A PRIORI:

DAMN THE PAST
7 song 12" album
just $6.00
+1.00 FOR POSTAGE & FONDLING

ALSO AVAILABLE:
- PARASITES "LOST IN THE '80s" 7" EP ($3.00 P.P.)
- OUR SECRET LIST OF SET SALE RARE + HARD-TO-FIND RECORDS (SEND S.A.S.E.)

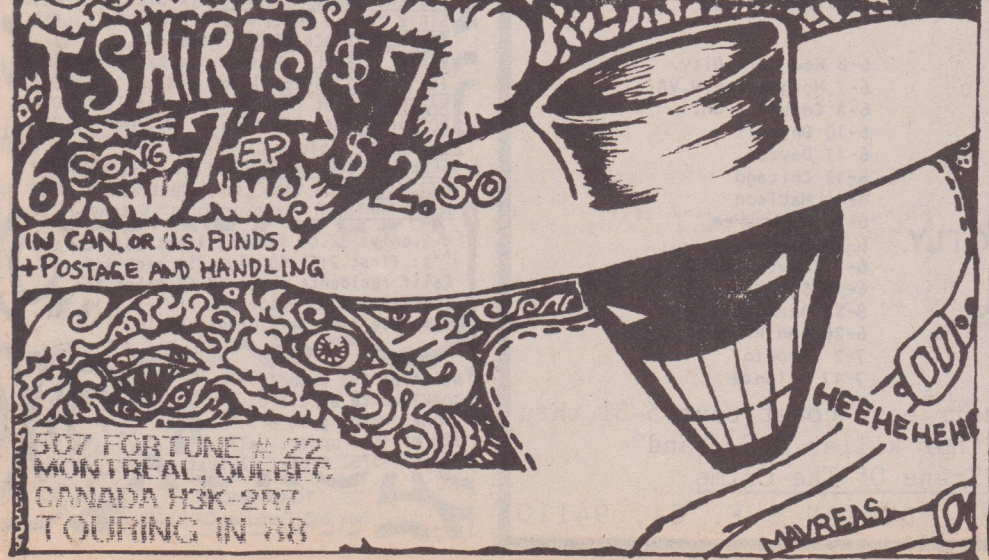
NW RECORDS
108 SKYLINE DR. MORRISTOWN, NJ 07960



MAKE CHECKS & M.O.'s PAYABLE TO: DAN MACKTA

INFAMOUS BASTARDS

T-SHIRTS $7
6 SONG 7" EP $2.50
IN CAN. OR U.S. FUNDS.
+ POSTAGE AND HANDLING



507 FORTUNE # 22
MONTREAL, QUEBEC
CANADA H3K-2R7
TOURING IN '88

PARANOIA

MTZ
5 SONG STUDIO DEMO
OUT - NOW!
"TOXIC ROCK-N-ROLL" - $2.00 plus .75¢ FOR POSTAGE TO - $5.00 FOR OVERSEAS
PARANOIA
c/o QUIRT EDWARDS
8 CORTE LADO
MARTINEZ, CAL. 94553
WATCH FOR OUR SOON COMING - 5 SONG E.P.
OREGON + WASH. TOUR IN AUG. FOR BOOKING
CALL 415-229-0501

In our continuing efforts to annoy you, eMpTy Records has just released 5 new records:

BOSS HOSS - Yer OK/Litebulb Blues 2 song single. A garage version of Motorhead? The sound of a sober Flipper? All this and more. $3.00

DOC WOR MIRRAN - Deadthings In Love EP. Glow in the dark cover, 12 page booklet, 6 tracks with locked grooves of annoying industrial music. $3.50

DER 7. VERSUCH - Ein Lebensform Stirbt EP. Millions of inserts, distorted pop sludge. $3.50

GENOSSEN - EP 77 style political punk. Features great melodies and inspiring playing. $3.00

NUERNBERG IN VERTEBRIS - Sampler LP of Nurnberg punk, post-punk, pop and industrial bands. Lots of inserts. $6.00 ~~$3.~~

Still available: Doc Wor Mirran first EP and SAD EP ~~$3.~~
Write for our new catalog of over 50 tapes and records.
Postage: $1.00 first item, .50¢ each additional.
Please no checks, but if you must, make out to Joe Raimond, NOT empty records. All orders include free zine.

Joe Raimond
Muggenhoferstr. 39
8500 Nurnberg
West Germany

Since we have this little bit of space left, we thought we'd list some things that annoy us: Rough Trade selling Michael Jackson LPs, Systematic not going broke sooner, speedmetal crossover bands, not enough money to make more of these ads, Thumper breaking up, people who do not order stuff from us, drug addicts & Shatter dying.

IT'S MOUNTAIN SMOOCHIN'...
as Elvis joins his mountain kinfolk for a hilarious hoedown and meets his KISSIN' COUSINS!
INBRED
NEW ALBUM
the most beautiful collection of mountain cuties ever!
ON ALBUM OR CASSETTE
KISSIN' COUSINS
COMING SOON TO A RECORD STORE NEAR YOU!

TOXIC SHOCK

8 YEARS EXPERIENCE IN MAIL-ORDER!

LPs/12"s/cassettes/7"s

ALL "Allroy sez"x-DESCENDENTS.LP/C$9
BOOM & the LEGION OF DOOM MI-HC7"$3
BBQ KILLERS "Comely" Georgia psychos.LP/C$8
CCMOTHERFUCKERS "Into the Void" LP$11
C.O.C. "Eye for an Eye".....LP/C$7
DAYGLO ABORTIONS "Fetus".....LP $7
DECRY "Falling" last-ever box....LP$8
DAMAGE "Jubilee o' Kindness"FL-HCLP$7
DAMAGE "Live at CBGBs" NYCHC.....LP/C$8
LOCO GRINGOS "Nutare My Pig"from Texas7"$3
CRAMPS "Songs we Taught the"orig.LP$10
DINOSAUR "Donosaur" first album.LP/C$8
DOUGHBOYS "Whatever" Canuck HC..LP $8
ED GEINS CAR "You Light up Liver"LP$8
FEAR POWER GOD spokenMANSON,BIAFRA+LP/C$8
GWAR "Hell-o" wilder than ButthollesLP$8
HICKOIDZ "...for the Corn" yellow wax LP/C$6
JUDGE "New York Crew" yes, NYCHC 7"$4
GORE "Mean Mans Dream" riff-o-rama...LP/C$8
MAJORITY OF ONE "Decision Made" OH-HC7"$3
NAKED RAYGUN "Jettison" yow!....LP/C$8
NEGATIVE APPROACH "Tied Down"....LP$8
PHANTOM TOLLBOOTH "power Toy"...LP/C$8
SOCIAL DISTORTION "Prison Bound".....LP/C$9
SERIAL KILLERS "Roadside" splatterHC-LP$8
SEX PISTOLS "Better Live than Dead"LP/C$9
SISTER DOUBLE HAPPINESS (x-DICKS)..LP/C$8
STATE "False Power" killer MI-HC....LP$8
TRAINED ATTACK DOGS "Pizza" PA-HC.7"$3
VERBAL ASSAULT "Learn" its back!...LP$8
IGGY POP/STOOGES "I Got a Right"70'sHC$10
WARZONE "Dont Forget the Struggle"NYHCLP$8
WORKIN MUTHAS "Acid Rain" HCfromMiss12"$6
ZERO BOYS "Vicious Circle" .LP/C$6
USELESS PIECES OF SHIT "Fuck Shit Up"7"$3
HICKOIDS "Hard Corn" on Budget Ranch..7"$3
JESUS CHRYSLER "Turn or Burn" 4 songs.7"$3

U.S.only: $2.00 first 2 items 25¢each add
7"s: first 2:$1.50 plus 25¢ each add
Calif residents must add 6% sales tax
(outside of US write for P&H rates)
Complete 1988 Mail order catalog $1

BANDS! Send us samples of your releases. 7"s too! for Radio & Distribution

We offer the ungodly convienence of C.O.D. phone ordering in U.S. $20 minimum order. Call 714-625-5781 today! 11-6pst

TOXIC SHOCK
Box 242, Pomona, CA 91769

M.D.C. TOUR AMERIKKKA 1988

5-20 Miami
5-22 Atlanta
5-23 Myrtle Beach S.C.
5-24 Raleigh N.C.

5-25 Norfelk
5-26 Richmond
5-27 Washington, D.C.
5-28 Allentown PA.
5-29 Philadelphia
5-30 York PA.

5-31 New York City

6-1 Boston
6-2 Providence
6-3 Stamford
6-4 Long Island

6-6 New York City
6-7 Morgantown W.VA.
6-8 Columbus OH.
6-10 Detroit
6-11 Dayton
6-12 Chicago
6-14 Madison
6-15 Milwaukee
6-16 St. Louis
6-17 Lawrence KS.
6-19 Salt Lake City
6-24 Berkeley
6-26 San Francisco
7-2 Toronto
7-17 Atlanta

MOURN DIVINE CORRECTLY

MDC/R RADICAL RECORDS
2440 16th St. # 103
SF. Ca 94103 USA

Friends joining M.D.C. on their east-coast tour 5-31 thru 6-6 are THE WITNESSES!!! another killer S.F. band
Check out their debut album Scene Of The Crime
ON:RAIZER X RECORDS, 415 ANDERSON S.F. CA, 94110

COLUMNS

opinions expressed are those of the columnists

It's late. I'm on the subway riding downtown. Long plastic benches run along each side of the car. Every person in the car can see every other person. In front of me, chewing gum, sits a sexy New Wave girl, her tits bulging out over the top of her leather vest. Further to the right, an old toothless black woman enjoys a bench to herself, probably because she smells so bad. On my side of the car, a secretary-looking lady in a grey skirt and white blouse reads a romance novel, trying not to notice the rest of us. Next to me, a little girl rides on her mother's knee, gradually nodding asleep in her mother's arms only to be again awakened by the jolting of the train.

Looking at all these females, the thought occurs to me, as it has so many times in the past. "No matter how young or old, ugly or beautiful, sick or healthy all these different females are...each of them has a cunt."

For this special girls' issue of MRR, I want to write about something girls don't understand. Now that I have a larger than usual gynecic audience, I can explain something that has long needed explaining. Something girls need to know, think they already know, yet are completely in the dark about. I want to tell you about how boys think.

Can you imagine what it's like walking around with that thing between your legs constantly screaming? Like the human-eating plant in *Litfle Shop of Horrors*, it demands, "FEED ME! FEED ME!"

Then it rears its little head at the most inopportune times. It's got a will of its own and the power to make its attached body into a submissive slave . Socrates, when he found that he could no longer maintain an erection, said, "I feel like I've been liberated from a cruel and terrible master." Socrates knew what he was talking about.

You probably think that boys are like normal people. It's just that they have outies when you have an innie. You probably think their minds' work on the same premises as yours. You probably think that what makes sense to you, what seems logical, moral, and rational to you, also makes sense, seems logical, moral and rational to a boy. YOU'RE WRONG! One reason I'm so hostile to lesbian feminists, is that of all the loonies of the right and left, their analysis of reality is closest to the truth.

One plus one always equal two— to you. But to someone of the male persuasion, one plus one could equal thirty seven— if it gets you laid. A boy may be political, moral and conscientious about politics, vegetarianism, or arguing with Mykel Board. When it comes to sex, the new morality is same old NON-morality as it has been since Adam asked Eve to stroke his snake.

"Those little red spots down there?" he says, "Oh no, it's nothing? It's just birthmarks. I've had them forever. Nothing to worry about. Really!"

Boys think of sex. That's before farting with a bellyfull of gas. That's before pulling a hand away from a burning soldering iron. It's before anything! Any male who says differently is either a liar or a eunuch. A boy would swim through a river of snot or eat a barrel of elephant turds to plug his dipstick into the right crankcase. A lot of guys will be mad at me for giving away secrets. A lot more will try to deny the things I say here. Yet, in their hearts, they know I'm right.

(Digression; In this column I'll be treating the tentative object of male lust as the female, or some part thereof. One only need to change a few genders and body parts for an accurate homo description. As a matter of fact, until the AIDS crisis, lots of homo boys fucked the way hetero-boys wanted to fuck. That is, they did it a whole lot. Much of the macho anti-homo feelings among the male population came from the knowledge that "*they're* getting more of IT than I am." The mentality is the same, homo or hetero. Boys will be boys. Orientation doesn't change a thing.)

I know a lot of books have been written for girls on how to get a boy. I know how much work some girls put into boy hunting. You put on make-up or don't. You try for the all-natural look or the punker or death rocker. You think that what makes you attractive in your mind, makes you attractive in the mind of a boy. Forget it! The overriding attractive quality of any girl to any boy is the fact that she has a cunt— and that she's there at the moment. The most important quality necessary for the sexual conquest of boys is being there. Who cares how pretty she is— if she's off in Nebraska?

With the exception of those few "steak and potato" boys who stick with one girl come hell or blue balls, (we'll talk about them later), there is a very simple method to attract any male. There are five magic words that will turn a boy into silly stuff. Simply study and memorize these words when next you want to seduce that elusive prey. It will work better than the most expensive French perfume. Now, repeat after me, "Do you want to fuck?" It'll work every time.

Don't let these sensitive, modern, "liberated" types fool you. It's a lie-a sham. The only reason a guy is sensitive is because he thinks being sensitive will get him laid. These gentleman radicals (some of whom even call themselves feminists) say what they say and do what they do, so they can sack down and pork some female radicals whose hormones happened to pull him in. Not only radicals, but ALL politicians, rock performers and fanzine writers are driven primarily by the urge to get laid. A boy is right wing or left wing, vegetarian or carnivore, not from any particular moral or economic principle, but simply from the fact that the kind of girls he likes to screw are right wing or left wing, vegetarian or carnivore.

Sex is first. It's the permanent tinted contact lenses through which all else is seen. It's always there! Even now, as I type these words on my computer, I'm thinking about sticking my four inches of semi-ridged beef jerky into a nice warm hairy taco. It never stops. At best it fades into the background, but it's always there and it colors everything.

A boy's mind even interprets physical sensations different from a girls. How many times have you gone to bed with a boy, had a nice rough time and then been awakened at six in the morning with that same, so-recently-exhausted boy trying to hump your leg like a dog in heat. It's called a piss hard-on.

Scientifically it's an erection caused by the pressure of urine in the bladder— technically nothing to do with sex. But the masculine mind isn't scientific. It thinks: HARD-ON = SCREWTIME. A boybrain doesn't know "piss hard-on" from any other kind of hard on. Any sensation below the waist is interpreted as FUCK ME, NOW! I stub my toe and pop a boner. It's natural, if you're a male.

There are three basic types of boys (although most are some combination). They correspond to the basic types of restaurant goers.

The *gourmet* wants only the most exotic, most tasty delicacies. He eats to talk about the restaurants he's been to. He fucks to talk about the girls he's done it with. It's not the act of eating (fucking) that gives him pleasure, but the aftertaste, and the accomplishment. Never the same place twice, the weirder, spicier (kinkier) the better. These are the Don Juans and Mick Jaggers of maledom. There are a lot more gourmet wannabes, than actual gourmets.

The *steak and potatoes* man has his set favorite food and can eat it three times a day every day of the year. He never looks to experiment. He lives for his sure steady steak and potatoes. Give it to him and he's satisfied. Take it away and he'll go mad. Lotss of guys claim to be steak and potato men. It helps soothe the fears of the new girl who believes that she's something more than a blow-up doll to her new mister right.

Ask most guys with a girlfriend and you'll hear. "Oh yeah, Hilda, she's all I need. I don't *have* to fool around." That just means means he doesn't want to do the work of finding someone else at the moment. On the night of the breakup though, he's off pronging the first piece of poontang that opens up for him. Of course, AIDS and herpes fear has helped make many more steak and potatoes guys than where would be normally. Just watch the orgies once they get that vaccine.

Finally, there's the *garbage picker*. Ninety percent of the guys I know fall into this category. They'll eat anything, anytime. Often it's hard to find even a scrap, but just at the point of starvation, the tiniest morsel comes along and is immediately snatched up. When you think "male" think "garbage picker."' No matter how much they protest, this is most likely the kind of boy you'll meet.

There are other ways that males' thought patterns differ from human ones. Take jealousy. (I won't say it!) Normal people feel jealous when someone they like is attracted to someone else. It involves two people, one a boy/girlfriend and one *the other person*. Boys feel this kind of "normal" jealousy too. But there is another, special kind of testosterone- generated jealousy: Boys are jealous of anyone getting laid when they aren't. They're also jealous when somebody else is getting laid by someone prettier than the person they're getting laid by. They don't even have to know any of the parties involved.

Part of the reason has to do with how boys see themselves. Boys are like peacocks, constantly spreading their feathers to attract a suitable person. Each boy thinks of himself as Woody Allen called upon to constantly play Lou Reed. Each boy runs the same scenario through his mind "When I see something I want, I pursue it completely, become obsessed by it, follow, connive, beg, until the final moment, when I am rejected." It is that constant fear of rejection that leads to the kind of weird jealousy that only a boy can feel.

Boys are jealous of the pretty girlfriends of boys they've never met. They're jealous of people on TV, characters in books, anyone who appears to be getting more of "it" than they are.

This weird kind of jealousy is also involved in the concept of a girl being "a whore." ' I don't mean a professional sex prostitute, I just mean the kind of girl boys call "a whore.") Lots of girls have the mistaken idea that a whore is a girl who sleeps with a lot of guys. She wonders if a boy will "still respect her" if she has sex with him. Will she suddenly become "a whore" in his eyes?

Think again girls. A whore is NOT a girl who sleeps around. A whore is a girl who sleeps around with OTHER guys. A whore is not a girl who fucks me. A whore is a girl who fucks my pals, Sam, Dave, and Ralph and who WON'T fuck me. It's not that if you fuck me I won't respect you in the morning. It's that if you fuck THEM, I won't respect you in the morning. You've become a whore and I'm jealous. We take care of this jealousy two ways.

One of them is to turn into a wild "garbage picker," sticking that dong in the first thing that passes by and then in the next thing. Since getting laid is our value, the more we get laid, the more we're worth. I could be a millionaire, riding around in a chauffeured limo, passing the lowest, legless drooling bum on the street. BUT, if that bum is getting laid and I'm not, he's better off than I am.

The other tactic is to deny the urge. This is the "sour grape" approach and is, in fact, the basis of the sexless component of straight-edge. If you can't get laid, then tell people it's good not to get laid. Can't find a prickable piece? Then say prick sticking is bad for your health or your mind. This is how the entire positive movement started. A bunch of kids who saw that the older guys were getting drunk— and more importantly— getting laid. They weren't. So they started bands saying how getting drunk and getting laid were bad things. (Not that they

knew anything about either.) That way the younger kids, also not drinking or fucking, had the band's wagon to jump onto. The head-honcho celebates knew that they could still be cool and not fuck, because none of their friends or followers were doing it either. That's why the positive scene is so young. Once they get their first good piece of ass— it's bye bye edge! This tactic is much more deceitful than out and out fucking around. Those who claim voluntary celibacy, are mentally as promiscuous as those who plug any hole within plugging distance. They would be physically as promiscuous too, if only they could.

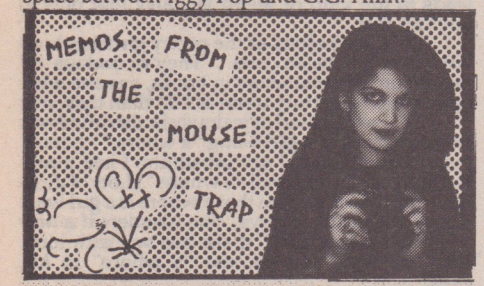
Now on to another facet of the male mind: marriage.

Classically, it's the girls who want to get married and the guys who don't. This is usually true. A twat is generally a twat. But for all but the worst steak and potatoes guys, there is something about a variety of different ones that is infinitely more appealing to males than the same familiar hairhole. You see, fucking is important not only as the act, but as the status that act brings. Like I wrote before, one who fucks is, in the male world, accorded higher status than one who doesn't fuck. One who fucks around, who gets girls by the score, has higher status still. If Joe fucks ten different girls in a week, Joe is a big deal. If Joe fucks the same girl ten times in a week— big deal!

So why marriage, if it only lowers your status? Beside the benefits of relatives giving lots of expensive presents, boys get married for one reason: pussy insurance. Sure seven different girls in seven different nights are better than the same old lower lips— but those lips are a mighty improvement over a rough palm, four fingers and a thumb.

These qualities of the male-mind may not be the exclusive province of masculinekind. I know plenty of girls who think— or at least appear to think— the same way. But somehow, this doesn't seem natural, or inbred in girls, like it is in boys. I guess that will be a column one of you will have to write.

Oh yeah, a final note to say I finally saw GWAR and they ARE everything I said they were. See them before they eat your car. Also see UNION CARBIDE, a Swedish band that fills the space between Iggy Pop and G.G. Allin.



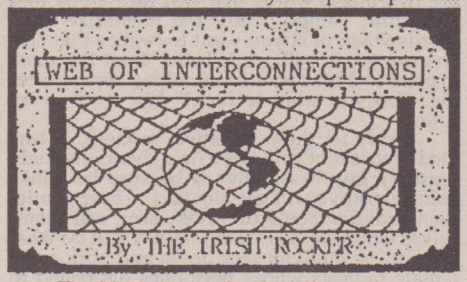
Hi folks remember me? This issue is by women for everyone. I don't want to make my essay a plea for the feminist movement because this is not the time nor the place but I do want to say that I am eternally grateful that I am a woman in 1988. Though the battle of the sexes is far from being resolved I have learned via several history classes just how bad being a woman was in ancient Hellenic Greece for example. It was no surprise to me that women could not vote in Athens and they were not citizens. What did turn my stomach is that married women could not attend the Olympic Games under penalty of death. In Sparta (a Greek state) women were viewed as merely the procreaters of children. Marriage and family were not important. The state arranged marriages and the brides were often carried off by force (hence the custom of carrying a bride across the doorstep after marriage). At age 7 the children (boys only, as most girls were murdered at birth) were plucked from their mothers and placed in military training. For the older men in the army who had wives they snuck out at night to visit the women so that more children could be produced. Women were also taken in the spoils of war - given to the victorious armies to do as they please.

Sparta is a little bit of a drastic example and we all might have a little trouble comprehending life 2000 years ago within a culture alien to us. We don't have to look back that far though; It's only been 60 some odd years since women's suffrage came into being. A lot of the attitudes my grandmother had to deal with have just mellowed but not disappeared. Television still portrays women (mostly) as homemakers eagerly cleaning the floor and cooking hamburger helper.

Now for my main point...The one thing that has barely changed is the role of women in music. I'm not just addressing the role of vocalist either. I've been photographing bands for seven years and maybe five have had a woman as the dominant creative force. It's my candid opinion that there is an untapped resource of female talent in the world that can not only give the women's movement some new flavor but can also add a new dimension to a sometimes stagnant scene.

Too often women are the objects of musical exploitation rather than the exploiters- (people like Samantha Fox don't help much). And too often are women in the scene (punk or metal) viewed as groupies by the band members they support. Besides wouldn't you rather see a band composed of women performing instead of a bunch of men who just look like girls.

Change takes time and motivation; we have had plenty of the former and it's time for the latter what else can I say except - hop to it!



The blazing sun slowly falls gently asleep behind the sea, casting a glistening golden tail on the water. And nature, an artist, paints the sky of orange, red and violet as a breeze of cool captured salty air whispers endlessly skyward. While I sit comfortably on the white sands of the beach, I smile a warm smile at this sight of peacefulness and significance mother nature has bestowed on earth. The waves crackle with intensity against the cliffs, as an ocean bird scuttles across the moistened sand leaving a trail of footsteps behind. Then, as if a way to remind me that good can not function without an element of bad, there, there inside my mind, in the midst of this awesome climactic view, I am struck with the thought that paralleling this magnificant beauty is a darker side of life.

All around you and I are the echoes of the footsteps about the city buildings, street corners and doorways of *"Big Brother"* infiltrating our daily lives. The thought of this reality brings to mind a movement that calls for the improvement of rights-feminism, and like the eclipse of the sun there is an element whose background manages to remain unseen, who has been considered a substaintial part of such advocacy, Gloria Steinem and her CIA ties.

The Shadow looms large!

TRIPPING OVER THE FACTS

The feminist group who call themselves the "Red Stockings," stumbled upon the murky shadow Gloria Steinem casts. Gloria Steinem is founder and editor of a womens' magazine called Ms. She is also the president of Ms. corporation. Relitively, she is credited as the leading proponent within the feminist movement. Most people are aware of her credentials as such and respect her. The Red Stockings while researching for a book about the feminist movement, were planning to discuss various aspects about Gloria Steinem's role in this movement. But as they dug through the barrels of information about Steinem's life they inadvertently tripped over facts about her political past that were indeed "alarming."

In 1975, the Red Stockings began raising serious questions about Gloria Steinem's association with the Central Intelligence Agency. [1] Her association with the CIA was through her founding of a group called, The Independent Research Service (IRS).[2] From the extensive evidence about this groups activities, it seems to have operated in subverting communist minded youth "on an international basis."[3]

In 1959, for the first time, the Communist World Youth Festival was to be held in a neutral country, Austria, in the city of Vienna. The Central Intelligence Agency quickly and covertly organized members of the Independent Research Service (IRS) to organize anti-communist delegations that would be present at the Vienna festival.[4] The goal of organizing such delegations was to disrupt the festival much like what the Law Enforcement Agencies: FBI and state and local Police, do within the United States amongst "Peace" groups as well as groups opposing U.S. policy in Central America.[5] Thus, the result of disruption by such agencies is a less well-organized group of people in opposition to matters of political cause. A better term for such activity is "*counterinsurgency* ."[6]

In 1967, Ramparts magazine exposed how the intricate funneling of money was sent by the CIA to IRS. Through a series of five foundations: Borden Trust; the Price Fund; The Becon Fund; Edsel Fund; Kentfield Fund, the money would them be sent to IRS.[7] Because of these disclosures and Steinem's role in this organization, she was asked about these conclusive facts, especially, if this group was conducting intelligence work at these World Festivals. Gloria Steinem replied," all the group did at the festivals was establish a newspaper, news bureau and cultural exhibits and jazz clubs....Convincing youths from Asia, Africa and Latin America that there were some Americans who understood and cared about their situation." Gloria Steinem emphaized, " I was never asked to report on other Americans [Americans attending these communist festivals] or assess foreign nationals I had met."[8] The Red Stockings claim the latter statement by Gloria Steinem as an alarming lie, because the Red Stockings obtained a copy of a report on the Vienna Youth Festival, printed with Gloria Steinem's name on it as director of IRS. The report, some thirteen pages, is devoted exclusively to biographies, politcal affiliations and even some superficial analysis on persons from all countries participating in the festival.[9] Interesting to note to is during the Helsinki Festival in 1962, the festival was plagued with four days of rioting against this congregation of people expressing their belief in the ideology of communism. A total of forty people were arrested. Ironically in Newsweek magazine of August 1962, the Soviet newspaper, Pravda, had blamed the rioting on well financed CIA and FBI agents. Ironic because the Soviet newspaper may be accurate in stating as such for the possibilty arises that it may have been IRS. Why? Specifically because IRS was mobilized into various delegations by the CIA to "disrupt" the Communist World Youth Festival.[10]

CENSORSHIP

The above readily available and verifiable research led to a few chapters in the Red Stockings book entitled, Feminist Revolution, on the topic of Gloria Steinem and the CIA. But when Random House Books were planning on publishing this book, Clay Falker, publisher of New York and Esquire magazine and Ford Foundation President Franklin Thomas and Gloria Steinem, threatened to sue Random House if the chapters regarding Steinem and the CIA were included in the book. Katharine Graham, owner and publisher of the Washington Post and Newsweek magazine as well as Warner Communications, a major Ms. stockholder, also complained about the printing of these chapters. The "offending" chapters were deleted. The New York Magazine, Villiage Voice, assigned journalist Nancy Borman to write about the censorship in this book. Steinem's attorneys immediately threatened a suit against the Villiage Voice if any mention of the CIA and Steinem appeared in the article. The Voice, after long consideration, wound up publishing the article on the 21st of May, 1979. In the same year, Heights and Valley News, a New York City neighborhood newspaper published by the Columbia Tenants Union planned a series about the matter of censorship. Once more Steinem's attorneys threatened suit but instead of threatening the Columbia Tenants Union Corp., a letter was sent to each of the thirty-two board members threatening liability charges against each individually. Heights and Valley News published the series anyway. The Red Stockings say, "all

this legal harassment was in response not to any actual instance of fabrication, malicious defamation but to the potential raising of embarrassing questions about some feminists relations with the power elite."[11] In a nutshell, if Steinem had nothing to hide about her past, why then all the legal fuss!?

ONE "BIG STEP" FOR A WOMAN

During 1969 and 1970, Gloria began publicly identifying herself with the feminist movement and the Red Stockings noticed a peculiar aspect about Gloria's biographical past. The 1968-69 edition of Who's Who (which sends data sheets to the subjects requesting to furnish details about an individual), the first ever to mention Steinem, listed her as "Director and Education Foundation of IRS, Cambridge, Massaschusetts, New York City, 1952-1962. Now member of the board of directors-Washington."[12] But in 1970, the entry was shortened to, "Education Foundation 1959-1960." Steinem shortened her tenure at IRS for just one year and left out her previous background.

It is a common complaint amongst ex-CIA employees that they have a hard time finding other occupational jobs. Gloria Steinem did not have such a problem because Clay Falker helped her out. Clay was Steinem's editor at Esquire magazine where her first free-lance articles were published. She was hired as contributing-editor for New York magazine in 1968 and Clay also booked publicity spots on radio and T.V. talk shows for her. Steinem became very famous from all this help from Clay Falker. Interesting to underline, and that is Clay was together with Gloria during the Helsinki Youth Festival editing the English language newspaper put out by the CIA financed delegation.[13] Katharine Graham bought 20,000 dollars of stock before the first issue of Ms. magazine was ever published. Warner Communications Inc., purchased one million dollars of Ms. stock after the preview issue. Warner allegedly put up the money and only took 25% of the actual stock holdings. Ms. editors viewed this as a bit odd, "we are especially impressed that they took the unusual position in becoming a major investor but a minority stockholder?"[14]

WHAT NICE FRIENDS YOU HAVE?

Gloria dated many people, including Henry Kissinger but for the past twelve to thirteen years she has been involved with J. Stanley Pottinger, a Washington attorney. Pottinger was involved in the cover ups of the Martin Luther King and Orlando Letelier assassinations:

At the department of Justice, J. Stanley Pottinger and Micheal Shahenn were working overtime to blunt the charge that the Federal Bureau of Investigation might have murdered Dr. King ...[15]

When elements of the CIA began to emerge in the Orlando Letelier assassination, George Bush, Director of The CIA in 1976 (currently the vice-president of the U.S.) met with Eugene Propper and J. Stanley Pottinger and promised "cooperation in exchange for FBI caution in any National Security matters."[16] If this weren't enough, Pottinger was being investigated in 1984 for his possible role in an illegal arms shipment to Iran in exchange for American hostages being held captive.[17] This incident later hooked up with the Iran-Contra scandal.

The first publisher of Ms. magazine, *Elizabeth Forcling Harris*, was involved in the assassination of John F. Kennedy. Harris accompanied Gloria Steinem when she made appearances in Dallas. Elizabeth Harris attended the important plannings on the coming visit of JFK. She worked for the Bloom agency which handled the public relations for the visit. She worked close with a co-worker, Jack Puiterball, on the Dallas trip. It was Jack who held the lunch in the trademark "because of the close proximity to love field."[18] He also made the timely decision to take the unauthorized and unnesessary detour in Daily Plaza where on the 22nd of November, 1963, true democracy would forever vanish from the heart of America--John F. Kennnedy was shot and murdered. Puiterball is up to his neck in the conspiracy surrounding Kennedys demise and was never questioned by the Warren Commission.[19] Fascinating too, is that Lee Harvey Oswald made several visits to the Bloom agency before the assassination.

Katharine Graham who provided money for the publishing of Ms. magazine, owner and publisher of the Washington Post and Newsweek magazine, has extensive ties to the CIA.[20] Graham's husband, the late Philip Graham, helped found "Operation Mockingbird," which was a CIA operation to infiltrate the media. Philip Graham's still strange and mysterious death left Katharine the task of taking complete control in operating both publications. The CIA with its extensive ties, used the Post in guiding the spotlight away from any CIA involvment in the wategate scandal.[21]

CONCLUSION

"What then would the purpose of the CIA have in infiltrating the feminist movement?" More than anything, Steinem is there to make sure the movement continues on the path it is currently heading-a very passive, semi-conservative majority of women, realitively doing very little in the advocation of true equality. I also personally believe that such infiltration will keep the movement from truly developing any conscious unified focuses on major politcal topics. Thus, there are numerous feminist factions advocating this, that and these. The result of infighting amongst the groups will allow the power of Fascism to be able to manage such organizations with greater ease and needing not worry too much that they'll be a threat to the established authority.

Gloria Steinem is a CIA agent, not only that but associates with a crowd of people whose backgrounds make the neighborhood cats' excrement look as pretty as daisies. The movement for the equality of women has been damned! Peace, Love, Unity and Knowledge!

Footnotes

#1-CounterSpy, Vol. 1, Number 4, 1980
#2-David Wise and Thomas B. Ross, The Espionage Establishment (Bantam Books, New York, 1968), p. 137.
#3-Gabreal Schaang, "Radical Women Won't Be Ms. Lead," Berkeley Barb, May 30-5th of June, 1975.
#4-Ibid.
#5-Covert Action Information Bulletin, Number 24 (Summer 1985), p. 3.
#6-Kitson, Low Intensity Operations: Subversion, Insurgency, Peacekeeping, p. 69., 1971.
#7-Berkeley Barb, op., cit., n. 3.
#8-New York Times, 26th of Febuary, 1967.
#9-Berkeley Barb, op., cit., n. 3.
#10-Ibid.
#11-Ibid.
#12-Ibid.
#13-Ibid.
#14-Ibid.
#15-Donald Freed and Fred Landis, Death in Washington (Lawrence Hill & Co., Connecticut, 1980), p. 172.
#16-Ibid., p. 174.
#17-New York Times, 3rd of June 1984.
#18-Penn Jones Jr., Forgive My Grief, Vol. 4, Privately published in 1974.
#19-Ibid.
#20-Deborah Davis, Katharine The Great: Katharine Graham and The Washington Post (National Press Inc., Maryland, 1987)
#21-Ibid.

Gardening with Eugene

Recently I had breakfast in Bamberg, West Germany with Ursula, who was expecting to have her second baby, and Ursula's midwife, who had dropped by to check everything.

"In America it is illegal to go to a midwife...is this true?" I was asked.

I told them laws varied state to state but there were many midwives and a growing number of birthing centers such as the Carolina Birth Center, located in High Point. I must have sounded too macho when I said I'd helped with the delivery of my daugher Molly, because Ursula immediately snorted in disgust and said "I think it was your wife that did all the work. It was nice of you to help, however."

I caught the baby and cut the cord. To me these were amazing experiences, to Ursula its small potatoes, but to my father, who did the old-fashioned cigar in the waiting room routine and I think was even deliverng a lecture at the university when one of us was born, it was a bizarre display of courage.

People's attitudes towards childbirth vary, obviously. For a long time I wondered whether I was actually going to raise any children in my lifetime. Then, when I adopted my first daughter, Jenny, I was plunged into the experience of child raising head first while simultaneously missing the entire "gross-out" of early childhood from the bloody expulsion of the fetus mit afterbirth (as Ursula would say) to the endless procession of puke, urine and babyshit.

Not so with Molly. She was my introduction to the world of babies, a world I wanted to be able to deal with comfortably.

My earliest baby memory was of the Catholic family across the field back in Colorado. They popped a new baby every year, religously (of course.). I was always forced to say "yo" to the new arrival and would inevitably throw up as soon as I got back to the house. Something would set off the nausea—a little spit-up or a shaking diaper or maybe even a serving of mother's milk, projectile-vomited across the kitchen at 50 mph as we walked in with our baseball bats.

I was five then, but decades later listened to a lawyer, in his '30s, brag about how he never goes near the baby's diapers.

"That's her job," he scowled at his wife as she gathered the shit-covered bundle of joy in her arms for another trip to the changing table.

At one point I sat down to write a song about an ex-Marine Green Beret who can't stand changing the baby's diapers but is forced to one afternoon. There was never enough material to sustain more than a few verses, however.

Prior to Molly's birth, I always wanted to be able to deal comfortably with babies, knowing full well the macho "hands off" attitude wasn't going to wash in my marriage. I wouldn't have wanted that kind of marriage. Before my mother died, she had to teach my father to cook the most basic things so that he would be able to take care of himself. Its inconceivable to me that one could get through life without learning something to cook, but in an old-fashioned relationship with "mom doing for you" the male was encouraged to become an over-achiever in career areas but was allowed to throw up his hands in despair when left alone with a toddler whose nose is runny or diaper full of peepeecaca.

(At this point I can plunge ahead confidently, knowing full well that some of MRR's readership who will view the rest of this issue with cynicism will be instantly drawn to this column because of the cool dirty words in it.)

Obviously, nobody likes to clean up shit, but I always heard there was something wonderful about your own baby's shit. After a few years now of dealing with my own baby's shit I have to report that this is the kind of advice a Burgess Meredith type might give a sniveling, insecure father as he prepares to break up a lifetime taboo and do "woman's work."

So now when I think about my father and his relationship to us I realize I have done things differently from the moment of birth. (I'm not sure about from the moment of conception.) Choosing the birthing center's environment and being an assistant at the birth—being there to catch the baby's head when she first came out was not something he had wanted to do.

One night he warned about having the children there to witness the birth. Jenny had hovered around and saw some, but not all of Molly's birth. By having several friends to look after her and a lounge nearby, she was able to take part as much as she wanted to. She definately feels as if she's participated in the event and will do the same when Lizzie is born.

We are waiting now for Lizzie, who is two weeks late. Due to the miracles of science we know she is a girl and she is healthy, but she hasn't come out yet.

A month ago Molly watched explicit films of babies being born. She was fascinated and talked about it at length later. She could remember each of the births vividly and brought up the one the adults forgot to mention. She also plans

to be there for the birth of Lizzie and says she wants to sit by mom's head. My father is afraid this might be "shocking."

This is one way of having babies that is open to us and we take advantage of. Hopefully this type of thing is an option throughout the country—I'd be interested to hear about it.

I've never been through the hospital routine with a baby. The stories I've heard would fill several columns. Inexperience, callousness, small-mindedness, absent-mindedness, sadism. . . sometimes all or a few of the above. Here's where the process becomes a political or social issue in that it reflects how one powerful segment of our society — our medical community — chooses to treat our most treasured segment of society, our pregnant mothers.

Pregnancy is treated as an illness, rather than a condition. The women are given the condescending, "don't worry about a thing, dear..." treatment. "The doctors sure don't like to tell you much," is a common complaint I've heard from women of my grandmother's, mother's and wife's generations. A bizarre series of unneccesary procedures climaxes the mother/doctor relationship—some doctors still insist on shaving the pubic hair, which makes about as much sense as tearing your toenails off when they set a broken ankle.

Then the hospitalized mom gets to have her new baby yanked to and from her arms as a fascistic, regimented hospital schedule is adhered to at all costs. Since babies are much more comfortable relaxing at home with mom and the whole family, the entire process boggles the mind. Incidents where babies are lost from hospitals are amusing only to those deviants who take delight at watching our society fall apart from the inside. (Sounds like fun actually.)

Some doctors still discourage breast feeding as primitive, in that it was practiced prior to the invention of Cosmopolitan magazine.

The Carolina Birth Center, on the other hand, actually helps make the birth an experience of a lifetime with many procedures that obstetricians would never even think about carrying out.

It's more than just the experience of the birth we are talking about, its the concept of the infant bonding with its family at birth, and the subsequent uniting of the new,larger family. I felt the bonding as a strong magnetic pull between Molly's eyes and mine as I walked around the corridors of the building with her.

Libby, the nurse-midwife who was on call that week, had already made several visits to the house to see how things were going. I vaguely remember doctors making housecalls when I was little, just as I vaguely remember standing in the doorway of a blacksmith's shop. Doctors now of course want you to go visit them in their office, that's professional, drag your severed bleeding arm behind you if necessary.

Debbie, the nurse who assisted in Molly's birth and who is now a nurse-midwife as well, also made a housecall a few days after Molly's birth, to make sure everything was going well with her bonding with the family and to give some tips on breast feeding. Again I've never heard of a doctor doing this kind of thing, or even caring. Somehow their attitude seems to echo the Reaganite "make sure they all get delivered and then to hell with them" which is a constant pressure in this society.

So the birthing center is an institution within our society which fights these cold, anti-family impulses of our medical community. Its typical of this community that the founders of the Carolina Birth Center wanted to have it located in Greensboro, but were forced to the smaller High Point community due to the gung ho, golden golf club up the butt Greensboro good old boy medical community.

The only apparent reason for this pressure is the "Me Heap Big Witch Doctor" psychosis. Even though doctors go on talk shows whining about how insurance costs are forcing them to stop delivering babies, they still don't want to make it easier for an alternative to exist. And for that I hate them.

Obviously there are exceptions, including doctors in the High Point community who have made the center feel welcome. There are also Army generals who publish anti-war pamphlets and figbt the Star Wars concept, but we mustn't let these isolated examples of greatness confuse us.

Too often the medical community is represented simply by incompetence in the form of someone like Dr. Shreeve. He had visited the birthing center a few times and left his cards. He was a baby doctor and since not that many baby doctors bothered to drop by the birthing center, his name was given out as a reference, thinking he shared the same philosophies.

We made a few visits to Dr. Shreeve with Molly and found him to be your typical Ozzie and Harriet doctor, condescending to women, "good old boy" with the men, ignorant of many little tips experienced parents pick up and uncomfortable with babies. He did have a knack for schemes to expand his business. Soliciting the birthing center had been one of them, kind of like a low-rent heavy metal band that worms its way onto the hardcore scene just to get a few gigs. (This was thrown in for readers who think this is a music column.)

Now we are waiting for Lizzie. Everything about the final part of a pregnany is unsettling. The constant fear of life and death hovers over, our most primal fear. Weekly check-ups, hearing a heartbeat on a fancy piece of equipment, hearing the midwife say "Heartbeat's about 150... sounds like maybe that's a boy after all...maybe he's going to stay in there until his penis rots off, then it'll be a girl..." sets the worries at ease... but not for long.

The people around you all become a burden with their obsessive interest in the pregnancy. Relatives call you and tell you they are worried, and you find yourself struggling to set their mind at ease... when it ought to be the other way around.

And there's always someone around saying something stupid. Before Molly was born, there was the handyman fixing the broken windows in the basement who cornered me:

"Well I gotta a five year old that's retarded... well, he's not really retarded except he still pisses his pants, of course that's his goddamn mommy's fault. But still the people across the street, they were so excited about their pregnangy and they waited and waited....then it come out dead!"

Comforting.

A few days ago it was a local photographer, coming by to take a picture of me on the couch, sprawled out playing the banjo.

"Do you ever get to the point where you just can enjoy your kids?" he asked me, winding up. I knew right away from this comment that the guy had to be a wimpy parent, as if he'd waved a flag.

"We got a six-month old baby and a 2 year old," he went on. "And with that my wife never feels like doing anything."

Right away I misinterpreted this, frantically searching the human race for its lost sensitivity. I thought he was sympathizing with his wife, that she would be so tired from this age combination of kids that she would hardly feel like going out and getting a job.

But no, the guy was really complaining about his sex life. I don't know what it is, but people are always complaining or bragging to me about their sex life. Maybe people do this with everyone they meet. Just because the guy has my name on his photo assignment for the day, does that mean I have to find out his wife isn't "putting out" enough for him?

I just can't sympathize with this guy, or anybody complaining about their dick. Someone I know quite well has never had sex in his whole life, and probably never will. (No I'm not talking about Mykel Board, for those readers frantically skimming through this subject matter looking for something they can relate to.) Him I can feel sorry for. (No, not the guy with no sex—Mykel.)

Here you probably also have a father that won't change diapers. I didn't ask him, but I'll bet on it.

Here you have a guy who would gladly change diapers or anything else if it could be done with a hardon.

Men choose their own level of involvement with their children. My father told me once he became interested when we got old enough to recite poetry to. There are some men whose involvement stops after they shoot the sperm in, never to start again. And there are others who grow old regretting they might had been more involved if they'd just thought for themselves instead of going blindly along with society's little preconceived mores and attitudes about men's work and women's work.

I've chosen to be involved as much as possible. I'm never perfect, in fact I always think I could have done better. And since parenting is the toughest job there is, and our society keeps making it harder and harder, I am really grateful for places like the Carolina Birth Center which make it possible for me to have babies...or as Ursula would say, make it possible for my wife to have the baby while I sit around.

Last August Mykel Board wrote a column on the biological superiority of women. Women, he said, don't need to create art or fight wars because they have the universe in their womb. They create children,. What more does anyone, man or woman, need? Men can't create children so they create the next best things, art and war, according to Mykel. As spermatozoa swim desperately toward the egg, so men press forward in their everyday lives. As the egg sits and waits, already secure and fulfilled in the knowledge that it will soon be fertilized, so women sit—and produce little in the way of culture because. Mykel said, lucky them—they don't need to.

Well, Mykel, I'm here to say: "Yer wrong!", and I thought the women's issue would be a good time to explain why I think so.

Regarding that old column, your mistake was that you looked at sperm when you should have looked at biology—and you looked at only one property of sperm at that.

Sperm swims, true, but—as you recognized—sperm also represents the best biological effort of the male to beat the odds by sending a slew of sex cells on the treacherous journey to the female egg.

To get to the crux of sex, we must ask, why is the male willing to expend the energy to create millions of genetic blueprints of itself per ejaculation when we know that one of the laws of nature is that energy is never expended except for a damn good reason, like survival?

A baby's genes are half its mother's and half its father's, a point you overlooked when you said men are seeking some way, outside of themselves, to perpetuate their existence (and that's where their creative drive comes from). That's not accurate. Men and women both already have a way to perpetuate their existences. They have children.

A child perpetuates its father's existence, i.e. the father's genes, as it does the mother's. Both men and women carry this all-important ability to live forever, to create, that you described, in their sex cells.

There are biological differences between male and female reproduction, though, and you were right to hint that these biological differences have created social differences. You failed, though, to focus on a true biological difference.

If we accept that the biologically programmed goal of each sex is to foster as many little genetic blueprints of itself as possible, and we look at some real biological differences between male and female reproduction, we can draw some useful conclusions. Let's see...

1) A women can get pregnant if she chooses too, but a man has to hunt for a fertile female. A woman just has to screw once during a fertile time of the month to get pregnant, but a man looklng to perpetuate his genetic existence has to either screw one woman all month to make sure he hits her fertile time or screw a lot of women in hopes of meeting a fertile egg.

2) Once a woman is pregnant that's it for her for at least nine months as far as reproduc-

tion. But for her own pleasure she could continue to fool males into thinking she is still fertile and having sex with her—and they would be wasting their sex cells and energy in the meantime.

3) Women have fewer eggs than men produce sperm cells.

Now we can draw some conclusions, but first we should add a vital detail to our original premise: Not only does each individual seek to perpetuate its genetic blueprint, but it looks for the best possible partner to ensure the survival of the blueprint. Given this fact, on which Darwin based his theory of survival of the fittest, we can figure out a lot of things.

First, women and men live in different universes of probability. A woman knows she can get her blueprint out there—she's got eggs, she's fertile about 10 days per month, so her odds are pretty good. A man's odds are not. He's got sperm cells, they've got a rough upstream swim, and once they get to the woman's tubes there might not even be an egg there after all that work.

Conclusion, women are biologically motivated to shop around, take their time, and find the best sperm cell for that one egg, while men are biologically motivated to get their sperm into as many women as possible as often as possible in the desperate hope that one of the women will become pregnant and give the man his shot at immortality.

And guess what else? Much to the male's chagrin, a woman's tendency to shop around doesn't guarantee monogamy. It's more likely that a woman will find, let's say, five guys in a month she thinks would be good genetic material for her precious egg. If so, she'll fuck them all. But this'll send the five guys into a panic, because only one of them is gonna get the egg, and they each need it to ensure their genetic survival.

They could each run out and screw more women, thereby increasing their odds, or they could fight among themselves until only one was left to get the egg. Or they could get smart...and invent the institution of marriage.

Here we have Fred, Al, George, Mike and Tom,—five primitive men with a problem. They decide to hold a meeting...

Fred: Look men, this is going nowhere. We're too busy fighting off each other to screw that sneaky woman.

Al: Yeah, and whenever a couple of us are fighting she's taking on someone new.

George: We gotta do something, our biological clocks are running out.

Mike (smirking): Well, you guys just ain't using your heads. I went out and got me some new ladies, and one of them's gonna get knocked up or my name ain't.....uh, Mike. Tom: But dude, aren't you forgetting something? Those other bitches are screwing other guys too, and your sperm is getting lost in the traffic!

Mike: Uh, shit.

George: Wait a minute, I got it! Instead of fighting each other we should each go out and get our own woman. Hold her down for a month and make sure no one else gets to her. (This suggestion is met with hoots of derision)

Tom: Good luck, dude! You're gonna hold a squirming, kicking, hitting, biting, screeching dame down for a month? How you gonna eat? How you gonna survive, if she don't kill you?

Al: No, wait, he's on the right track. Let's see... we've got to convince the women to want to do this. Force will never work...but threats might.

George: Threats?

Al: What about...HELL! We could spread it around that they're going to "hell" if they do it with more than one man.

Tom: Ah, we don't have that concept yet. dude.

Al: Well, let's invent it ! Let's get creative here! We'll have hell, and sin, and, and fornication!

George: Sounds good to me.

Fred: Nah, it'll never work. We need something more foolproof than fear of the Goddess, besides, women know the Goddess would never punish them for fucking.

George: How 'bout a new Goddess—a male one. It's about time we got some say up there.

(More hoots of derisin. I'm afraid)

Fred: No, George, what we need to do is make them like this new concent — embrace it, as it were, nudge nudge.

Al: Maybe we could bargain. Like, if you don't screw anybody else, I'll do all the dishes and clean the hut.

Tom: Nah, that'll leave them free to roam around all day gathering food and fuel...and meeting new guys. (A collective groan issues from the group)

Fred (jumps up from his rock): That's it, that's it, that's it! We'll tell them, You just stay home and relax and enjoy yourself and I'll do all the work, if you'll be faithful.

Tom: That's the dumbest thing I ever heard.

Fred: It'll work, I guarantee it, because while they're home taking it easy, we'll take over in the fields and even in the temples, while they sit home and get fat and lazy and have our babies.

Mike: Yeah, and pretty soon they'll be so lazy that they'll be glad to do it.

Al: But we'll be exhausted.

Fred: True, but we each will be assured immortality.

George: I still think the "hell" idea is good, it'll make more sure. And why can't we start worshipping a guy god, just between us?

Fred: Well, if this works, buddy, you'll get your god, and everything else you ever dreamed of.

Al: I think they should have to do the dishes, at least.

Fred: All in good time, my fellow man, all in good time!

So, Mykel, you were right. Females are biologically superior. They are more able to ensure the survival of their genetic blueprint, but men have worked long and hard to tilt the odds in their favor, through the institution of marriage and the fostering of economic and emotional dependence in women. The "usual excuse" you cite, that women are conditioned to not be poets, generals, scientists, tycoons, or otherwise engaged in the world outside the home, is for real. "Keep 'em barefoot and pregnant" is really "keep 'em powerless, monogamous, pampered possesions."

Until the middle of this century a woman could not divorce an adulterous husband who promised in court to mend his ways. The man had to grant divorce, and what woman would press for divorce, anyway, in a world where she couldn't hold a decent job?

Until recently it was legal for a man to rape his wife, whether or not her birth control device was in, and until recently there was imperfect access to very imperfect (still imperfect) birth control, and a woman could not legally abort a man's shot at immortality, even if she had been forcibly impregnated.

Now women have regained their reproductive power and are regaining the economic and political power wrested from them with the advent of the Judeo-Chritian tradition (Yes, George got his male god, and the matriarchial societies of early human history were destroyed. Read When God Was a Woman, by Merlin Stone).

Women can be as ruthless, vicious, selfish and power-mad as men. Witness Margaret Thatcher, Leona Helmsley, Imelda Marcos and the greedy new female executives of the yuppie age.

Women can also produce literature, music, and scientific research on a par with men. Witness writer Cynthia Ozik, jazz pianist and bandleader/composer Toshiko Akiyoshi, and Dr. Mathilde Krim, the leading expert on AIDS.

But we have been kept down. Women only got the U.S. vote this century! Give us some time before you start yapping about the dearth of female accomplishments — and don't forget which sex wrote the history books.

And please don't promote the attitude that men are somehow less a part of their children than women. That's an illusion fostered by the fact that women have been suckered into full-time childcare.

Women don't have the universe inside their bodies anymore than men do! Do you really envy a pregnant woman her distension, edema, back pain, restrictions and labor so much that you would call her womb the universe? Or are you unwittingly driven by your male history to sanctify pregnancy as it has been during a three-thousand year effort to keep women quiet, good, and at home?

After nine months, the child steps out into the real universe. What's a woman then, a black hole?

The point is that man's inability to know as surely as a woman knows that a baby is definately his did not drive him to create art and war, it drove him to enslave women. Women are breaking out of this slavery, and will someday be right there with men as both artists and, regrettably, warmongers.

But each new child represents the survival of two cherished genetic blueprints into a new world. If both men and women could remember to see that in their children, maybe we could work together to ensure that it is a safe and happy one. Love, Debra

I'd just like to thank a few people for their work in helping organize this special issue of MRR. First, Debra of the False Prophets and Emily Murdock in Sacramento, for conceiving it and for the interviews they did or typed out. In DC, thanks to Cynthia, Amy, Lydia and Sharon for their inspiring undertaking. At this end, thanks go to Cammie, Jane, and Martina for their input. We hope that this issue will spur other women in the scene to take heart and action, and that men will become more conscious of the overt and not-so-obvious forms of sexism that permeate this scene and society. Hopefully, MRR will do more "theme" issues in the future. Thanks.

And now, a little filler, a mini-interview with Nick Martin of NY's DEANS OF DISCIPLINE by Wendy Waxman

MRR: How long have you been wearing kilts?

N: Since 1980.

MRR: Why do you wear them?

N: In some ways, it's for fun and comfort, and in others ways it's for shock value. I make people think one more thought that they might not have. It's a perfectly legitimate thing for men to do. Kilts are not dresses. They are a traditional thing and have been around for years.

MRR: When do you wear them?

N: It depends on the weather and the occasion. It's part of what my punk garb has mutated into. I don't wear them just on stage or just on the weekends. And I do wear pants too! It has nothing to do with femininity or transvestites or anything. It's amusing and they're comfortable!

Oops! We inadvertently omitted a few clues from Mykel's crossword last issue. Here they are:

DOWN:

75. The way Tim Leary used to want you to turn.

76. The number of seconds it takes to be positive

79. The inevitable climax of my favorite movies (2 words)

EXTERMINATE AIRHEADS

BY CECILIA/NYC

Turn on a Donahuesque talk show in which men complain about "women," and invariably one guy stands up and says, "The trouble with women is that they don't know what they want!" He's right.

In the early days of the "women's movement" a 'feminist' was a person who believed everyone could decide their own destiny and everyone should be self-sufficient. Today, when guys call someone a 'Feminist' they mean she hates men. And they are often right.

We should all know by now that males are just as victimized by this society as females. I realized this in grammar school before anyone ever mentioned "women's lib." And I'm no genius.

The fact is that despite books, TV shows and women role models, things haven't changed that much. Girls are still brought up to be wimps. In high school I remember girls insisting it was really bad to let a guy know how smart you are. Defining feminity was always very subtle - insidious really. If you didn't fit the "qualifications" you were not feminine, no guy would look at you and you just became the class freak. You had to be short, have tits, act lame, not have a strong personality, be agreeable, have no opinions, dress like a whore (especially in a Brooklyn Catholic H.S. home of the biggest whores - but that's another story).

That was then. What's happening with girls younger than than me today? As I walk around the East Village, I see very few girls out. When I do see females they are usually in the company of guys - walking several paces behind the boyfriend like a geisha. Except for myself, however, I never see a woman by herself hanging out. I see lots of guys out by themselves or going to shows alone, but not girls. Why is that? Bear with me. I'm not asking a stupid question. I feel perfectly at ease being alone on the street - I protect myself, I deal with a situation when it comes up. I've lived all my life in NY and never had any problems - no muggings, no rapes, no violence. (For all you comedians out there, I'm not hideously ugly. There are too many weirdos trying to pick me up for me to be awful looking).

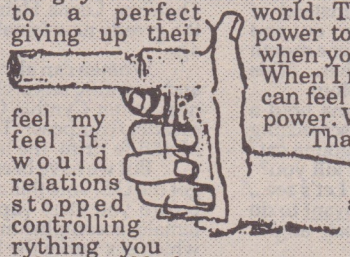
The answer to why girls don't come out and fully participate in life is that they are wimps. They don't think of themselves as persons with their own interests, their own desires, and their own goals in life, but still measure their worth by whatever guy is in their life. Everyone knows that most girls are not in the scene, many are just hanging around to get fucked ("scene sluts").

If we are the future, this has to change. Girls have to stop acting like bimbos. I know it's hard. It wasn't easy for me. For years I was torn between being feminine and being myself - intellectual, assertive, independent,. Everyone wishes they could be "popular" but I soon realized this was not the road I could travel down. Now that I'm older my education gives me away but when I was young, it was my body. I was really TALL for my age and in this anal-retentive society tall means masculine. Just ask any guy who is teased about his shorter height. I really sympathize. Even if I had wanted to, I could never be a convincing airhead - not as a flatchested frankenstein. However, for those girls with the acceptable physique, it's easier to fall into the airhead trap. You get immediate rewards - guys like you. They are shy and a stupid girl is easy to manipulate. Most guys prefer toys that don't talk back. No challenge, no fuss, no muss. But, there's a price. Suddenly, you hear girls complain that they are treated like things. Well, it's your own damn fault. This is the 'Lydia Lunch Syndrome,' where females enjoy being exploited by guys, then bitch about it. (Let's not get sidetracked - L.L. makes $$ with her public persona in which she wallows in the details of exploited women and then complains about it. Since this is done in public it's an interesting exploitation of a usually private exploitation. I don't care about Lunch, I'm just talking about a pervasive habit among all females). If you don't allow anyone to use you, push you around, take advantage of you or disrespect you - they can't. It's easy. Just say "no," to coin a phrase. Actually, it's not easy, it's very subtle. You have to believe in yourself, know yourself and your abilities. You have to be motivated, self-directed, disciplined. You must know what you want and how to get it and remain undaunted by all the assholes you'll meet in life. In other words, grow up.

I don't think Americans understand what a woman is supposed to act like. In this country sexuality occurs when you put on make-up, "sexy" clothes, go out in public and act provocative. In Europe (my mother and all relatives on that side of the family were born in Europe - my opinions on upper class European culture is based on the way I was brought up) a woman's sexuality is something she is born with. She is sexy even when asleep, brushing her teeth, rolling her stockings up her legs, or smiling shyly at a sweet guy. A woman doesn't have to DO anything to be sexy - she just is. This is totally opposite from the American notion where everyone (except Fantasy Females) is ugly until they change and phoney themselves up to be acceptable to "men."

If we want to change this culture we can't believe the Puritan philosophy of self-hatred.

Once girls become women, then and only then will boys become men. I get really bored with girls who complain that guys are "selfish, manipulative, rapists, creeps,etc," then turn around and still act like airheads. WOMEN do not hang around lame little boys and neither do they allow those boys to oppress or control them. If you don't like the company you're keeping, leave. I know that girls were and still are expected to be "nice." But being nice means putting yourself in a position to be abused. Get rid of these controlling ideas of what others say it is to be feminine and vote instead for personhood. Don't be nice, be strong. Isn't it stupid to insist that men have oppressed us, then insist that men have to change their ideas and FREE us? If YOU want power, you don't ask nicely, you TAKE it. Instead, I've found many girls want the guys to do all the work, all the changing, so they can wake up to a perfect world. They are falling into the trap of giving up their power to men. You can not be oppressed when you come from a position of power. When I make something (I'm an artist), I can feel my power. When I exercise, I can feel my power. When I walk down the street, I can feel it. That's why I don't get molested. It would change the entire color of the relations between the sexes if girls stopped acting like wimps and started controlling their lives. Instead of listing everything you think is wrong with the other guy, ask yourself why you put up with it. Learn your limits, decide what you absolutely will not put up with. If some guy wants to walk on your face, be specific about what you object to then kick him. Never put up with stupidities, it's emotionally draining. Never apologize for having standards. Be revolted by those that don't. Guys are never going to know what to do if you don't teach them. And please realize how vulnerable men let themselves become with women. Take this responsibility seriously. Any female that uses sex as a weapon, takes a guy and tosses his emotions around like so much salad is nothing short of a whore.



If the females who do not want to be responsible for their lives resent guys and blame them for their own impotence, then it shouldn't surprise anyone that guys will get defensive and call such girls "man-hating feminist."

Or stand up on talk shows and lament the fact that airheads don't know what they want.

NICARAGUA is PUNK ROCK

by Jane Guskin

Nicaragua is raw. Life is tough down there. People spit in the streets, piss in the streets. Use newspaper for toilet paper. Blow their noses with their hands. In the hospitals they re-use "disposable" rubber gloves, syringes. Scrub the sheets in filthy concrete courtyards and hang them to dry on barbed wire. Ice cream and soda are sold in little plastic bags — filthy from the hands of the vendors — that you bite open and suck on. Meals you buy on the street are served on leaves — you eat with your hands, which you haven't washed because there isn't water to wash with. You end up with worms, or amoebas, or giardia. Things are dirty. There are flies. There are fleas. There are mosquitos. There are ticks. The mattresses are flour sacks with lumpy stuffing. The sheets are ripped. The bathrooms stink. You can't throw the paper down the toilet — it'll clog the whole system. So you throw it on the floor. And it stinks. The toilets don't flush when there's no water. So they stink. To travel, you wait in long lines and cram into overflowing buses or you hitchhike in dirty, dusty pickup trucks. The brakes go out because there's no brake fluid, or the axle separates and the wheel slips off, or the tire blows.

Life is rough. Maybe you don't see any Contras, any fighting. Probably you don't. But you see the funerals. And maybe you see the face of someone on the way to a funeral. Someone who's lost a friend. Or maybe it's a brother, or a son. Or a daughter, sister, parent, grandparent. A child. You see the face of this person who's lost someone. And the grief on this face has a certain resigned quality. The grief is less personal, more universal. That it happens, this kind of death. That is the grief.

Life is rough. But you adapt. It starts to seem normal. And then you come back to the U.S.. Maybe you go to a punk show. You see people having a good time. It seems strange. Not that people don't have a good time in Nicaragua. But there's something about the way they have a good time there that's different from the way people have a good time in this country. You're looking at the people dancing, laughing, talking, watching the band... and then you realize: THEY'RE NOT THINKING ABOUT THE WAR. The war in Nicaragua. The war in El Salvador. The wars, the repression, in Chile, in Guatemala. The war in Palestine. THE WAR. Maybe they were thinking about it, even talking about it, an hour ago. Or ten minutes ago. Or maybe they went to a demonstration yesterday, or last week. Maybe they thought about it, talked about it, yelled about it. Got all worried, all excited. All concerned. But right now, they're not thinking about it. Right now, they're free. That's their privilege. They can choose when they want to think about the war. And when they don't.

What would the people of Nicaragua think if they could see these people having fun? These people not thinking about THE WAR. Would they be hurt, or angry? Would they understand? They hear about the demonstrations. It means a lot to them. The only people they meet from the U.S. are the ones who go to Nicaragua. So they think we're all like that. I think they really think it's everyone, all the people of the United States, who's at those demonstrations. They can't imagine that a person could live their life and not think about THE WAR, ever. And I don't think they could ever really understand how even the people who go to the demonstrations, who support and work for their cause, how even they can forget so easily. Can have so much fun. I don't think they would be angry, even if they understood. Maybe envious. If only the rest of the world could be so free. That's all they really want. That's what they're really fighting for. Fighting for the right to live their lives without thinking about THE WAR. Fighting for what we already have, that we didn't have to fight for.

So how do you feel, when you come back from Nicaragua, and you look at these people at this punk show all dressed up and having fun and not thinking about the war? Do you feel contempt? Do you feel hatred? Do you feel sad? Do you feel that you've lost something, something of your youth, because you can't have that kind of fun anymore? Because you can't forget? Lost something that Nicaraguan children lose before they're even born. Can we imagine that? To be a child and living in a war? To not even know what it's like to live in peace? There were children who fought against the dictatorship in Nicaragua at the time of the insurrection. Children ten, twelve years old. And younger. These children did not sacrifice their youth to join the struggle of their people. Their youth was sacrificed before they were born, sacrificed by the conditions under the Somoza dictatorship. Their youth and their freedom, things they never knew. And their right to have fun, without thinking about THE WAR. All sacrificed. For this they fought. For the things they never had. "We want peace so we can have fun."

Life is rough. You drink to forget. What do you drink to forget? In Nicaragua they drink to forget the war. Maybe you work for some humanitarian cause, maybe you do something to make the world a better place. It's a choice you make. In Nicaragua they work to make the world a better place because they have children who have died for this. Children, parents, sisters, brothers, wives, husbands and friends who have died to make the world a better place. People gave their lives so that their children, the children of Nicaragua, the children of the world, could live a life without war. The survivors have to continue the work these people did, or else they died for nothing. To give up is to spit on their graves. "For these dead, our dead... the struggle continues."

So you see these people having fun at a punk show. No you don't feel contempt, you don't feel hatred. You don't feel disgust. Maybe you feel sad. But there's no regret. That you will always feel the war, that isn't something to regret. Better to celebrate. Celebrate that you can never forget. Celebrate the end of numbness, the end of the separation of your life and their lives. Your life without war and their lives with war. Yes your life is different, because you can leave. You won't be shot. You can leave and go back to your safe city or your safe town and go to your safe punk show. You can dance and have a good time. But you can't forget. And it makes your life that much more real. Because the reality for millions of people in this world is now a reality for you. Because finally you can really understand.

And you don't feel contempt because you know that no one can understand unless they go. You can't make them understand. They have to go. To Nicaragua, Chile, Guatemala, Palestine. To El Salvador. To these places where people are living the war. That is how war becomes a real thing. War is not a real thing to most of us who are too young to remember Vietnam. I don't remember Vietnam. But I remember Nicaragua every second of the day. I can't forget. We need to do this, because there are too many of us who don't know what war is. If we forget, a whole big mess of us, here in the United States, with war forgotten... if we forget, we are sacrificing the people of the world to our privilege of forgetting.

Maybe you think I saw something really horrible in Nicaragua. Some real atrocities. Something that shocked me, stunned me. Made me cry. Saw some people get shot by the Contras, saw mothers screaming as their babies were killed. No. I did not see this. What I saw did not shock me. What I saw were people living their lives in a situation of war. Adapted to this situation of war. Not accepting it, but accustomed to it. Not having known a life without it. What I saw were the dreams of an entire people, being slowly, systematically scraped away by a few powerful men playing a little chess game of foreign affairs. These dreams will not die so easily. But every year a little tiny bit dries up and drops off. The chess players chalk up a point towards their victory. The people with the dreams muster up their forces and pull together the large part that's left, and make it stronger. And the war continues.

I'll tell you what made me cry in Nicaragua. Maybe you won't understand. But I'll tell you. I went to the Museum of Alphebetization in Managua, the museum that documents the literacy

campaign of 1980, the year after the Sandinista government took power. There I cried. I cried looking at the propaganda posters of the literacy brigade. I cried that they would want to do something so vast and so beautiful. I cried because they were so excited in those early years after the triumph. I cried because there were people who went up into the mountains and into the country to teach people how to read. They didn't do it for money. They didn't do it because they thought they were supposed to. They didn't do it out of a sense of responsibility. They did it because it was something they believed in. I cried because these people are so strong and so beautiful and because they believe that they can change the world, because they have changed their world. And I cried because a few people with a lot of power don't want to let them do it. And because millions of people can have fun and not feel it. And because the people of Nicaragua have accomplished and are still accomplishing the impossible by standing up for their right to make their world a better place, standing up to those who try to destroy them. And because here we feel helpless, powerless, to change anything. How can we let ourselves feel helpless? How can we not realize how much we can do?

I cried for all that, looking at the propaganda posters in the Museum of Alphebetization. I cry whenever I see photographs of the day of the triumph — July 19th, 1979 — the joy in the faces of the people who have triumphed. The people who have realized what they are really capable of. Who have realized they are capable of the impossible. And so they have done it. It has changed them forever, this act.

What I wanted to write about was how Nicaragua is Punk Rock. I guess I got off the subject. Okay. Nicaragua is Punk Rock. Nicaraguans are Punk Rockers. They said FUCK OFF to domination by imperialist pigs. They said we're going to run our own damn country and we're not going to kiss your ass so FUCK OFF. They said okay so we don't know shit about running a government because we've never done it before and we don't have college degrees and we didn't go to law school and all we know how to do is THINK and FIGHT but we can damn well run our own country better than some asshole who doesn't give a shit. We can learn. We can do it. If we got this far, we can take it the whole way. WE ARE THE PEOPLE AND WE ARE GOING TO WIN THIS STRUGGLE.

If you're a punk, go to Nicaragua. See what a punk government is like. Go and paint graffiti all over the walls, if you want, without being arrested, or even told off. Graffiti is OK in Nicaragua. Everyone does it, including the government. See what punk means when it has nothing to do with music or clothes or bands or gigs or scenes or fanzines or records or tapes and it has everything to do with the way people live their lives. See what war means when it isn't a lyric in a punk song. When it isn't a hollow word that echoes back and forth, back and forth in your head. War. War. War. War.

If you're a pacifist, go to Nicaragua. See what pacifism means to a country at war. Pacifism. Now, wouldn't that be nice. If only the people of Nicaragua could be pacifists. But pacifism is a luxury, something that those who are not being attacked can afford. Maybe you can defend your principles through pacifism, but the Nicaraguan people can't. They want peace, but not at the expense of oppression and poverty, of domination by another corrupt regime. They want peace and equality, peace and enough to eat for everybody, peace and freedom. Peace and dignity.

If you're an anarchist, go to Nicaragua. Learn what a government is capable of when it's motivated by ideals. When the government leaders have fought to defend their ideals, have been imprisoned for their ideals. Learn what government means when it represents and is controlled by the people. When it responds to the needs of the people. See what a government has to do to change the quality of life for its people in the face of a million obstacles. See, and compare, what is idealogically correct and what is logically possible. See what a *good* government can do.

If you give a shit, go to Nicaragua. Or somewhere else where life is not easy, not safe. There are struggles all over the world. There are revolutionary governments, supported by the people, fighting against U.S. imperialist aggression. There are revolutionary movements, fighting the U.S. backed repressive governments in their countries. Go wherever you are motivated to go. Go and see, and learn. And come back. If the people who care can never forget, then everything is possible. Go. You can spend your whole life having fun and being safe. Or you can do something to make a difference. You're lucky. You have a choice.

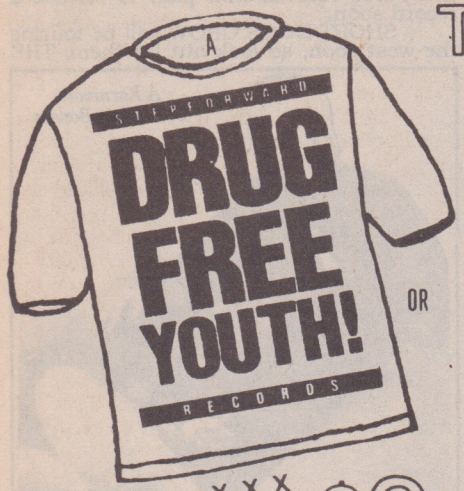
"Los hijos de Sandino ni se vende ni se rinde... JAMAS!"
("The children of Sandino won't sell out or surrender... EVER!")

MILLIONS OF
DAMNED
CHRISTIANS
New LP out NOW
(LP or cassette $6/CD $12)
POSTAGE:
All prices postpaid in the U.S.
Foreign orders (surface) add $1.50 per item.
Foreign orders (airmail) add $4.00 per item.
Send SASE for free catalog.
RRadical Records, manufactured and distributed by:
BONER RECORDS, P.O. BOX 2081, BERKELEY, CA 94702
Forthcoming from Boner, just in time for the apocalypse:
A new LP from S.F.'s one way ticket to Hell.
BOMB
THIS BLOOD'S FOR YOU

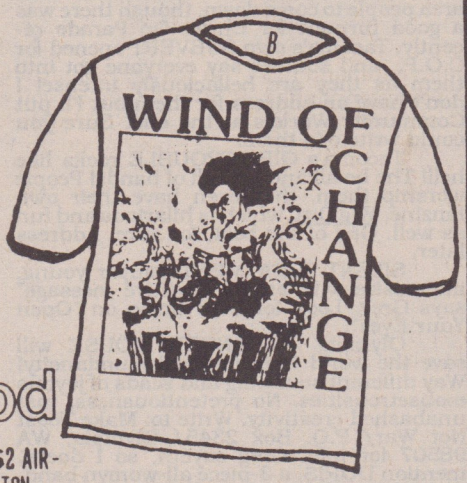
STEPFORWARD PRESENTS:

T-SHIRTS

LOUD & BOLD!!



OR



XXX $6ppd

•ALL SHIRTS 4 SIDES-RED & BLACK ON WHITE•ADD $2 AIR-MAIL•SPECIFY L OR XL•FOR INFO. STAMP•100% COTTON

2 SIDED TANK-TOPS 5 BUCKS

WIND OF CHANGE ~ DEMO 2.00 ~ 7" EP SOON s-f no. 2

LAST (!) OPTION 7" $3 PPD-100 LEFT

1926 E. CAROLINE LN.•TEMPE, AZ•85284 USA

OFF BEAT

Off Beat zine urges bands who would like to be in our first issue to write us for a possible interview, or if you'd like to send your stuff for review please do so. Also anyone interested in contributing toons, newz scene reports, show reviewz etc. Please write! Free copy to bands and contributors. Any zines who would like to trade ad space, let us know That's all.

OFF BEAT
c/o: Gamiel Benitez
609 n. Belmont ave.
Los Angeles Ca. 90026
or
Armando Tejeda
205 s. Ave 56
Los Angeles Ca. 90042

DOGHOUSE RECORDS

MAJORITY OF ONE

Watch for Summer tour dates and new E.P.!!

DEBUT 7"E.P. OUT NOW!

"Four strong songs...Proof of how good non-metal HC can be."MRR#59

Hey, if Jello ordered it so can you!!

Featuring nude photo's of John Parkala.k.a. "King of the Badheads")

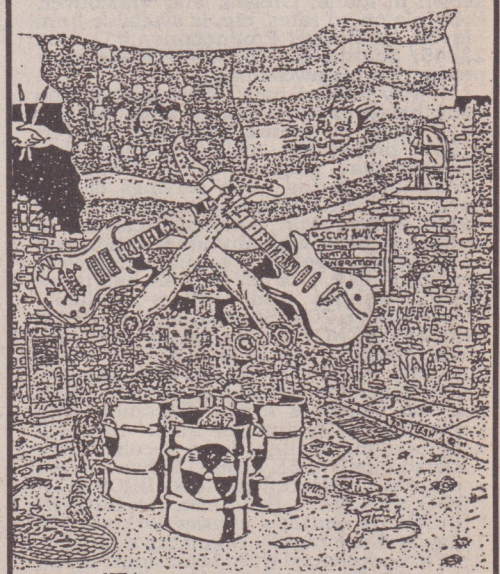
Dog001R Majority of One "Decisions Made"E.P....$2.50pp
dogcass001 MOO "Civil Disobedience" demo.....$3.00pp
dogcass001b Just Because "Smile" demo.....$3.00pp
dogcass002 MOO "Say No!" 11 song demo.....$3.00pp
dogshirt001 MOO "Brickwall+cow"2side M,L,XL.$5.00pp
dogshirt002 MOO "Decisions Made"2side L,XL.....$7.00pp
Overseas orders add $2.00 per item. Expect prompt delivery!

Doghouse Records P.O. Box 8946 Toledo, OH 43623

Please make all checks to Dirk Hemsath. MAJORITY OF ONE will be touring this summer please call or write if you can help!! Eric (419)893-7299

Distributed by: Rough Trade, Caroline Records, Int. Record X-change, Twin Cities and others to be announced.

NOT US



THINK WHAT YOU WANT

CASS. EP - $4.00 (6 SONGS) 15 min.
2 SIDED T-SHIRTS (M,L,XL) - $7.00
PLEASE AD $2.00 PER ORDER OVERSEAS
*WE'RE SETTING-UP OUR SUMMER-TOUR, IF YOU CAN HELP PLEASE WRITE
NOT-US - P.O. BOX 445
FOX LAKE, IL. 60020 - USA.

I had a big long introduction to this about how it finally rained here after months of near-drought weather but so much info was shot my way I thought I'd better cram this column as full as possible. Dig—if you feel left out you can do the next one, okay?

Seattle — No all-ages shows in Seattle at this time. But the 'burbs be rockin' with hall shows-mostly set up by "heavy metal" bands. Places on the outskirts—Burien, Everett, Renton, etc. have been allowing stuff to go on. Some April fool told me the Teen Dance Hall ordinance had been repealed, but I fear the opposite. Revisions now allow age 16 and up, but the hellacious amounts of insurance alone still cancel out the existence of say, a legal warehouse type of place for shows, within city (King Co.) limits, that is. A few alternative over-age clubs exist including: The Vogue (bands on Tues.& Wed. nights), call Claudia at: (206)443-0673 for booking there. The Central (bands just about every nite): (206) 622-0209, Squid Row (206) 322-2031.

Alternative radio & TV: KCMU 90.3 still kills and rules all with a variety of music supported by listeners. If I find their address I will list it at the end of this report, along with other addresses and phone numbers of goodies listed herein.

Bombshelter Videos: Boom! Every Thursday nite at 1 a.m. on KSTW CH.11, Bill Bored (who used to do Warning fanzine & a similar TV show in Alaska) hosts, produces and pays for a 30 minute alternative video music fest! He packs lots of great & not-so-great stuff in that half hour of raucousity. He's accepting 3/4" format videos for consideration on his show, which also is shown in Idaho, Oregon, and Vancouver, B.C. Info on ad rates, etc. is available from him at: No Budget Productions/ P.O. Box 23145/ Seattle, WA 98102-0445. Get your product on his awesome show!

Now the fun part: There are way too many bands to mention them all in this wee bit of space, but here's the scoop: COFFIN BREAK breaks the spell of grungy, slow greyness that "plagues" many of our fine bands, by offering fresh servings of fast punk/hardcore toonage, w/some slow stuff tossed in for flavor. Yummy! Great fun to watch and hear, with abundant action and an absence of ego. They sound better every time they play. COFFIN BREAK has tapes ($4.50), t-shirts. and stickers available. Write: 816 NE 70th St/ Seattle, WA 98115. INNER STRENGTH wins hands down for fastest-mostest-positive-ostest band. Ultra energetic, INNER STRENGTH trashes negativity! Plagued by recent personnel changes (ha, the members live in Tacoma!)--who knows what's in store for them—they will keep pushing though. Lead vocalist Greg Anderson (ex-FALSE LIBERTY) has started another band, the tuff and fresh BROTHERHOOD, with ex-F.L. drummer, Vic. BROTHERHOOD is Seattle's answer to Youth Of Today and are rapidly becoming a positive force to be reckoned with. Lead singer John, along with Greg, is doing Open Your Eyes fanzine and tapes. A tape comp is in the works. Straight up, write to: 15528 12th N.E./ Seattle,WA 98155 for info on all that stuff, and booking info as well.

VEXED be that dark, evil vexing thing. Dripping, stomping, beautiful, danceable, totally incredible stuff. They are great people and musicians and play like you've never heard before.Write c/o Alfred Butler/ 6534 15th Ave. N.E./ Seattle,WA 98115. Of course there are many, many more Seattle bands but I am not going to do the name-dropping thing on ones I've never even seen! What good is a list of names with no information attached? There will be many more issues for me or someone more informed to expand on the others.

Tacoma — Tacoma's Community World Theater is going full force—booking bands from all over for all-ages shows. Please call the wonderful (sighs and heartpounding noises abound) Jim May at (206) 473-4299. He needs more of us Seattle area people to come down, though there was a good turnout for Christ On Parade recently. Tacoma's own SUBVERT opened for C.O.P. and sources say everyone got into them as they are hellaciously intense! I don't have an address for them but I'll put Community World's at the end. Sure you could write c/o them.

Tacoma's GIRL TROUBLE rocks like hell! The be all and end all of bands! People worship them, they even have their own fanzine, Wig Out, which is hilarious and fun as well. One of the best, for sure. Address later.

SILENT TREATMENT: "super young, impressive with strong, positive message" says Greg. Look for their demo on "Open Your Eyes".

Olympia — DANGER MOUSE will save the world from musical mundaneity! Way different sounding and scads of joyous mousetrousities. No pretentiousness, just unabashed creativity. Write to: Make Toast Not War/ P.O. Box 2345/ Olympia, WA 98507 for info. Greg sayeth, so I doeth, mention DORIS, a 3-piece all-womyn band, and GREEN EGGS AND HAM, "wacky, far out, posi-funky" group.

K Records and tapes is helping put Olympia artists on the map. Calvin ("the really, really cool") of BEAT HAPPENING heads up the K-crew. Address soon. Write for info on Olympia scene stuff, and for a catalog of K's goodies...

Looks like I'm out of info so here's my own plug: My name is Verna, from My Awe (comes-out-once-a-year-cause-I'm-poor) fanzine and the band NOISE FOR NOTHING. NOISE FOR NOTHING still needs a drummer, then we will throttle full-on, maaaannnnnn... No, but, yeah, calling all drummers! We practice at the Music Bank. Check us out. Write me: 1231 NE 140th St/ Seattle, WA 98125, or call, (206) 365-0730 for info on us. Also, bands stoked to come up here, call me or Greg too, but I would call Community World first. We would be happy to help. Greg's number is: (206) 363-7485. Call us if you please, Victor!!!!!!

Oh, yes, for the major Seattle info, get a copy of Backlash 'zine, much heavier than the Rocket on the local side of things. Send a buck and some stamps to Backlash/ 4128 Fremont Ave. N./ Seattle, WA 98103. Other addresses: KCMU/ 304 Communications Building, DS-55/ University of Washington/ Seattle, WA 98195, (206) 543-4680. The request line is: 543-4631. Community World Theatre/ 5441 So. "M" St/ Tacoma, WA 98408. K Tapes/ P.O.Box 7154/ Olympia, WA 98507.

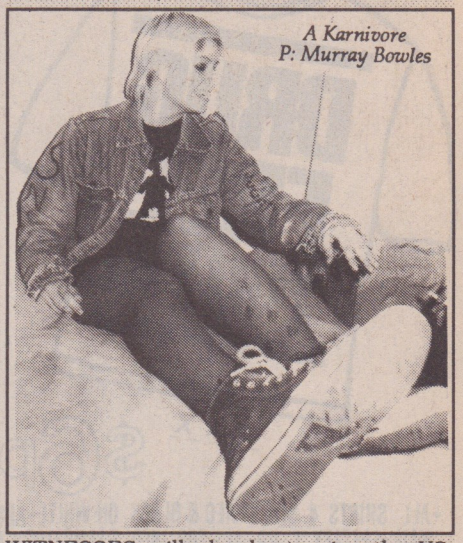
There are a number of women in bands recently in the area, so let's start with BITCH FIGHT. They've recently recorded their demo at Gilman and plan to release it. Please write to them at 391 Haight St/ San Francisco CA 94102. They're a band that keeps getting better and better!

Another rocking band in the area is BOURBON DELUXE, with ex-MAGGOT Jane on drums. They're a fun bar band from S.F., so catch them at a party or something.

The PIONEERS OF HELL recently changed their name to KAMALA AND THE KARNIVORES, and are looking to play out more at this point.

WEENIE ROAST has signed to Positive Force records and plan to release a record soon.

SHORT DOGS GROW will be touring the west soon, so look out for them. THE


A Karnivore
P: Murray Bowles

WITNESSES will also be touring the US, which is being set up by Carmella of SHORT DOGS. FRIGHTWIG is also planning to tour the US this summer. Cecelia has decided not to bleach her hair anymore and gave away her bleach at the last Gilman show they played.

YEASTIE GIRLZ recently played a show opening up for Jello Biafra and were received very well. Good going, Girlz!

In Santa Rosa, Sian, who used to book shows at the Wilson church, is forming a band with ex-members of TRAP A POODLE. The church is no longer having shows, which is a pity because they were fun, inexpensive shows and bands were payed well.

Other bands around include VOMIT LAUNCH, THE SHE-DEVILS, PHANTOM CREEPS, and MICE AT PLAY, all great bands worth checking out.

In other news and info, shows are happening in Stockton now. If you'd like to be booked at Bugsy's, call Kent from SURROGATE BRAINS at (209)474-0252. MDC will be touring this summer (again!). They put on a wacky show at the Music Works, with Dave dressed in pink panties and garter belts and black stockings and cowboy boots. Somebody stop these guys.

CRIMPSHRINE will be touring and if you can help book them in your town, please call me (Kamala).

There have recently been a couple of shows at Provo Park on weekend days. They're trying to do more shows as benefits for the homeless.

That's about it for now; take care and have fun. Kamala (415)652-3350.

Hi, here's the scoop from the valley of the sun/smog. Bad news first, Arizona recently lost its greatest hardcore band DESECRATION. After 4 years of fast and furious thrash the band members realized they had different/conflicting views about the band and its future. They will be missed.

Though there are still a few copies left, LAST OPTION is repressing their Overtime 7" on Soul Force label. They have tentative

tour plans for early summer so watch for them. Write L.O./ P.O. Box 10094/ Scottsdale, AZ 85271.

JFA is now officially defunct but the Brian Brannon legacy continues with his new band SFORANDO. They, along with Phoenix's all-female BURNING BUSH recently traveled to the Nevada Nuclear Test Site to play a protest with among others, Las Vegas's cool band Atomic Gods and the always tremendous MDC. BURNING BUSH/ 905 E. Whitton Ave./ Phoenix, AZ 85014.

Local bands VISUAL DIFFERENCES, NO ONE SPECIAL and SOME KIND OF WEIRD DEAD THING still going strong. WIND OF CHANGE (the cute band) will have an EP out in June on Step Forward label. Write Jason Peterson/ 935 W. Olla/ Mesa, AZ 85210 for info.

Desecration kaput!
P: Jason

Show wise, Tony Victor has finally come up with the stable, well-run hall Arizona bands have needed. So far, all shows have been big, $8 and up for 4 or 5 bands. Turnouts have also been good and any gang problems have been well controlled keeping violence down to a minimum. For booking call (602) 245-0467. Shows in Tucson can be booked thru Chris (602) 297-3769.

Stinkweeds is the local alternative record store. If you want them to stock your tapes/ records/ zines call (602) 897-7109.

Arizonas greatest zine, Hippycore, is coming out with #4 soon. It's got poetry, reviews, opinions and interviews with *intelligent* questions (novel idea huh?) Check it out for 50¢ plus 2 stamps Hippycore/ P.O. Box 195/ Mesa, AZ 85211. A Class Of Daisies has great poetry and art, #4 out now send spare change and stamps to Tabitha/ 8218 S. 7th St. #49/ Phoenix, AZ 85040. Recusant has interviews/reviews for 75¢ send to Harry/ 443 N. Sycamore Ln./ Mesa, AZ 85201. Indian Giver #1 and #2 free with stamp, write for info on upcoming tape comp: Terace Jon/ P.O. Box 171/ Sacaton, AZ 85247. Anarchize #2, a well done pocket size zine is out and free with stamps write Green c/o Ezekiel/ P.O. Box 667/ Tempe, AZ 85281. A new zine Strength has interviews etc., about 25 pgs for 75¢: Scott Schuller/ 1536 W 2nd St./ Mesa, AZ 85201. Youth Subcultures #6 has lotsa cool stuff for 75¢ ppd. Write Paul/ 3104 S. Evergreen/ Tempe, AZ 85282.

Those cuties from Hippycore are also putting out a 7" comp of all originals from Stikky, Cringer, LAST OPTION, Dissent, Half Off and Dead Silence. It should be out by early summer and with a title like Metal Gives Us A Headache it's gotta be good stuff. Write zine address for info.

The following was written up for us by Andy Lane.

Meanwhile in beautiful downtown Phoenix, shit is happening. OUR NEIGHBORS SUCK have been on vacation from their sexist bullshit since Nov. 87, but plans to record an EP soon. Let's dance! ZUWAL is a hot new act, they feature an authentic funk sound mixed with psychedelic and rock. The GODWADS commit greater sacrilege with each hilarious flyer. They are an awesomely talented 3-piece whose material runs from dark furious assaults to soaring excursions. I pity the band that has to play after these guys at gigs. SYNAESTHESIA is another band that won't rest on any 3 chord format. The words are mostly personal, but there's anti-system and anti-parent outlooks that will satisfy any hardcore who will listen. Brand new band TINNITUS, made up mostly of band rookies, takes the title of loudest band in town. Original lyrics born of experience and not half understood sloganeering, plus covers of the Doors, Zeppelin and DOA. They are a true party band. All of these bands are independent and original, leading by example on their own paths while so many others follow each other. All of these bands have tapes out. Write to: Mt. Olympus/ 518 E. Willetta/ Phoenix, AZ 85004. Send a buck for some stickers, or send something cool for something in return.

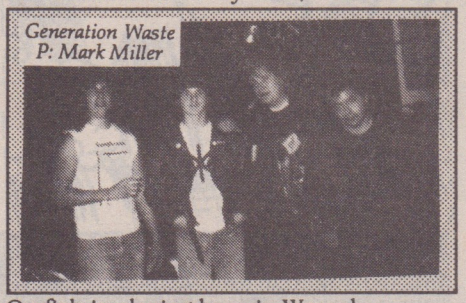
That's it for now. We tried to include a few bands etc... that have been overlooked in the past. Write us!
Audrey Creed/ 607 N. Pioneer Cr./ Mesa, AZ 85203 or Tabitha/ 8218 S. 7th St. #49/ Phoenix, AZ 85040

Howdy ho! (yes, Jack, I stole this from you). Greetings from Illinois—and what's been happening round here lately? The scene has been thriving. Instead of listing every single band that has been playing out, here's a rundown of releases from bands:

BHOPAL STIFFS just released an incredible" with "One Track Head" and a couple of other tunes. These guys remain one of the hottest bands around here. The 7" is probably four dollars, available from: PO Box 87/ Riverside IL 60546.

UNIFIED FIELD has their first demo out—these guys are maturing with each show; their style is still pretty basic, but they've progressed a lot so far and are a band to watch out for. Available for $3 from 903 Nichols Rd/ Arlington Heights, IL 60004.

Whatever happened to the SCREECHING WEASEL/ OZZFISH EXPERIENCE split EP that was going to be released? Demo tapes are still available from Ozzfish for $2: PO Box 1632/ S. Holland, IL 60473 and the Weasel album is available from Underdog Records for $6. For anyone who doesn't know by now, Warren from



Generation Waste
P: Mark Miller

Ozzfish is playing bass in Weasel.

IMPULSE MANSLAUGHTER are one of my favorite bands—not only do they have a raging LP released on Underdog, ($6) but Glen (and Elayne) have a cool cat. Look for them with their new bass player Vince.

Russ from SPONGETUNNEL! (a fusion of members of FUDGETUNNEL! and SPONGE) released a Fudgetunnel single—it's a classic release and only a couple of bucks...this is also "the" Russ from Underdog Records: PO Box 14182/ Chicago, IL 60614

JOHNNY CHAINSAW is still cruising round the bar scene, their demo's out, along with some great t-shirts (I'm not going to say what's on them, but it involves a testing of a new chainsaw and a lot of blood). And when can we see some new material surfacing, John? Tapes are $5 and t-shirts are $8.50. PO Box 46253/ Chicago, IL 60646-0253.

CERTAIN DEATH has tons of releases, but the one I prefer is the latest with "Nuke Us Now", etc. This band is great—their hot pink t-shirts are cool too! Send to them for a list of everything that they've got. Also look for a future release (I think it's a 7"): 12156 Greenwood Ave/ Blue Island, IL 60406.

More bands have been playing out regularly—INSOLENT RESPECT, MOSH. SHARON TATE'S BABY (who I've not seen yet, but word is that they're hot), DIRTY DISHES, MALICIOUS INTENT, I.D. UNDER, GENERATION WASTE, NO EMPATHY and lots more...

And don't forget about GROUP OF INDIVIDUALS' whose two 45's are still available. They have no set price, donations only! PO Box 528200/ Chicago IL 60652.

And we've got a lot of zines happening too. Lime Green Bulldozers: nifty poetry, art, thoughts...Lainie is a gem! And she is also releasing a short story "Lisa Dreaming" and a new (not out yet—she needs ads from contributors—hint hint—any interested bands, zines,etc, ad space is free!) zine A Twist of the Lip. All are available for stamps from 723 N. Highland/ Arlington Heights, IL 60004.

Social Disorder is a zine of just about everything: music, poetry, skating scene reports, reviews—check it out. 50 cents to Alex/ 1943 Springridge Dr/ Arlington Hts, IL 60004.

I figured that this was a good time to plug the two zines I put out. One Shot Deal and Do the Dead Know What Time It is?. Both are free (plus a couple of stamps). One Shot Deal is strictly music with Chicago band interviews, while Do the Dead... is poetry and art. Anyone interested can write to the address below.

We Hold The Future is being put out by Mandy...it's brand new and for its age, it's great! Send some stamps (and any spare change) to: 402 Pine/ Mount Prospect IL 60056 for pages filled with art and poetry.

Screaming Broccoli is a one man poetry effort by D.L. Nevin. Insane stuff but fun! 25 cents from 5959 N. Kenmore, Apt. 412/ Chicago, IL 60660.

Cops Hate Poetry from Charles Bernstein contains just about everything—poetry, interviews, reviews, something for everyone! 75 cents from: 5632 West South Park Ave/ Morton Grove IL 60053.

What the Fuck? zine—the first issue was fantastic—good interviews, reviews, columns, very well thought out. Look for #2 soon (I hope!) 25 cents to: 7545 Hemlock Dr/ Orland Park IL 60462.

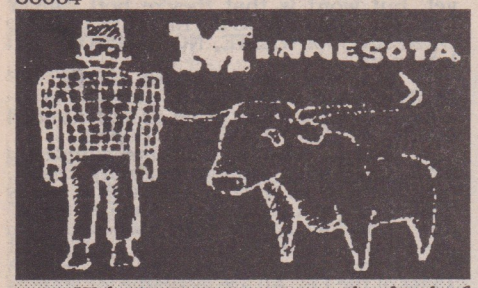
And as for the shows themselves—the Palatine scene is hotter than ever! Shows every Sunday, the door price has never been more than $5. A free benefit at Northwest University with Bhopal Stiffs and Certain Death worked out too...with the exception of some idiots trashing the men's bathroom, it was perfect. More shows are in the future, with Unified Field and others at the next one. And look for the 1988 Chicago Peace Fest—July 29, 30, 31 this summer. Never too early to look forward to this event. Did anyone ever thank the organizers for last year's efforts? If not—thanks. Happenings at Nellies include a show with Toxic Rea-

Johnny Chainsaw
P: Mark Miller

sons, KGB, Zero Boys, Desperate Minds, Dirty Dishes, Ozzfish Experience, and others. By the time this is printed, it will be over—let's hope all goes well.

I am still wondering why an all-female issue is being put out...the women who are active have been getting their due recognition, haven't they? I'm sure no one meant it to be taken this way, but the gesture almost seems condescending... "Guys, hand over your scene reports for a month" and everything...there are a lot of females in Chicago who have a lot to say, and maybe the males around here will consider their input when doing future scene reports...females do have a thing or two to add. Sexism is still prevalent in the Chicago scene, but at the same time, the majority of

females complaining are the ones who don't do anything about it! To the future.
Angi/ 706 Valley Lane/ Arlington Hts, IL 60004



Welcome once again to the land of friendly skins, anarchist ideology, and student protests. If you read the mainstream music press, you would get the idea that we have a booming music industry. In actuality, the opposite is true. HUSKER DU broke up and lord knows what the REPLACEMENTS and SOUL ASYLUM are up to. First Avenue is still the only constant live venue. And they have decided to drop "constant" when using it with "all ages". "We don't make money off them" they say. Bull, I say. I spent the winter in Britain, but from what I understand, there were only 2 shows worth mentioning in those 2 1/2 months and they weren't at First Avenue.

Politically, the student group PSO have been putting their energy into impeaching University of Minnesota president Ken Keller, who spent over $1.5 million redecorating his University home and office, in addition to being the main proponent of a racist and elitist plan for the University called "Commitment to Focus".

There is a new group of anarchists who call themselves the Revolutionary Anarchist Bowling League (RABL). They hold meetings in bowling alleys, put out an excellent publication called RABL Rouser, plan demonstrations, educational evenings of entertainment and practice decentralized direct action. They are a branch of the Backroom Anarchist Bookstore, leaving the store to its job selling great books while allowing people to go do the fun part of being an anarchist without "tarnishing" the bookstore's image further.

There's a new band on the scene named MISERY. They've played a couple times to happy audiences in support of an animal rights group. Some people could say they sound like the Amebix. And I don't think they would say that was totally untrue. But it's not fair because they don't try to sound like anyone else. They play what they want, continually changing their sound. I think they're great. They plan to keep playing, having fun, trying to get this place involved and together, and hopefully go to New York this summer and gig with Nausea there.

TEST MONKEY have been very busy working on their studio tape. I heard the unfinished product and it sounds excellent.

BLIND APPROACH are expecting an EP out soon. In the past I mentioned some reservations I had about them. Now I can safely say they are an excellent straightahead band who know what they want for themselves and this scene. Unity and involvement. They opened up for Naked Raygun recently to a packed Entry and just whipped everyone into a thrashing frenzy. Great fun.

IRON FIST are still around and playing. They have been trying to get their vinyl out for some time now. At the moment they are having some problems deciding who they want to put the record out.

MASS CORRUPTION are a band I've neither seen nor know much about. So I have no right to make a judgement about them. Except to say they exist, play out quite often and have a loyal following.

We also have a shitload of metal bands: IMPALER, KUBLAI KHAN, POWERMAD, VILE, DEATH SQUAD and lord knows who else, but you don't want to know about them now do you?

In the past I've mentioned our skinheads. You'll hear names like SMASH (St. Paul/Mpls. Area Skinheads), Baldies, and their sub-group S.L.K. Posse. Now there is a new one A.R.A (Anti-Racist Action). I've asked A.R.A to write and explain who and what they are, you'll find that after this report. Our skins have had their ups and downs. And as with most things, there are always one or two people who fuck things up for everyone else. But for the most part, our skins have got to be the coolest in this country. I've been to other cities and had problems with the skins there. It could be a new tourism slogan "Minnesota - the only place the skins don't give you shit."

FARCE #3 is out. 75¢+44¢ postage in the U.S. or 66¢ postage for overseas to Rat/ 2924 Grand Ave. S./ Mpls, MN 55408.

RABL ROUSER is free but send a couple stamps for postage to Backroom Anarchist Books/ 2 E. 27th St./ Mpls, MN 55408.

To get BLIND APPROACH t-shirts, their EP or anything else write to them c/o Chip/ 1059 Goodrich/ St. Paul, MN 55105.

My address has changed once again. So all of you who want FREEDOM #5 please take note of that. It costs one 25¢ stamp and a clearly written return address.

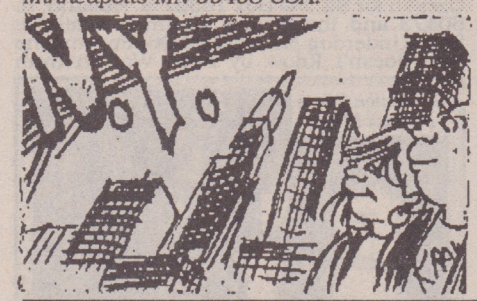
I'm going to Britain again in July, so there won't be any scene reports from me until, well, whenever I decide to come back. Hopefully, someone else will see the importance of writing them and take over. Wouldn't want anyone to think the only thing to Minneapolis is Prince and strict non-smoking laws.

Cheers, Iggy Amo/ 1508 Parson Hill Dr./ Burnsville, MN 55337.

The A.R.A. organization formed about a year ago in the Minneapolis-St. Paul area when the Baldies (anti-racist skinheads) decided that their fight was the fight of all the City's youth. The A.R.A. intends to educate others, sending a message to young people that racism (particularly racist organizations such as the KKK, ANF, & phony "skinhead" groups like Romantic Violence) is not going to be blindly accepted and that alternatives exist to young people who have considered joining these organizations.

The A.R.A. is growing stronger. Regular Friday night meetings have been held and an A.R.A. benefit show is being planned for this summer. Please write for more information.

We need your support. Anti-Racist Action c/o Maddog/ 2824 Grand Ave. S./ Minneapolis MN 55408 USA.



The womens' issue of MRR. Hmmm. I wanted to include a different type of photo, rather than straight live-band shots. The womens' issue.... Then it came to me! Underwear shots! NY bands in their underwear (longjohns, boxers, g-strings, whatever..). Let's get underneath those leather jackets, beat up old blue jeans and let the guys flaunt it for a change! It wasn't easy, but I managed to get together 6 pictures. I could have gotten more, but the scene report deadline arrived. So be on the lookout for a book titled "NY Bands in White"- in hardback.

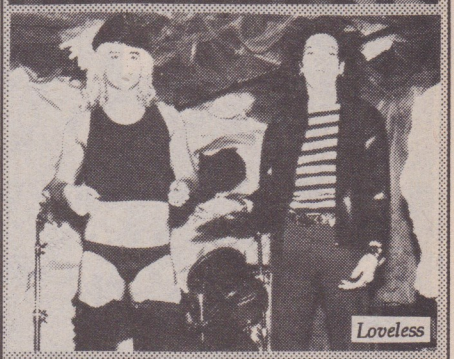
Since March has been a month for the weather to squeeze in its last bit of frostbite and not many bands have been playing, I thought I'd talk to as many people as I could about what is going on here. Rather than one person speaking very generally for everybody about how good or bad the scene is, I got help from my roving reporter, Rosa, and we got inside of the scene and asked people for their thoughts:

"It's a scene alright. Terrific. Makes you happy." -the Subway bar.

"I think the scene's getting better. The main problem is people who book clubs. Even if a band has a big following, it doesn't mean that they'll get good shows and get paid, which sucks." - Lynn, singer from DA

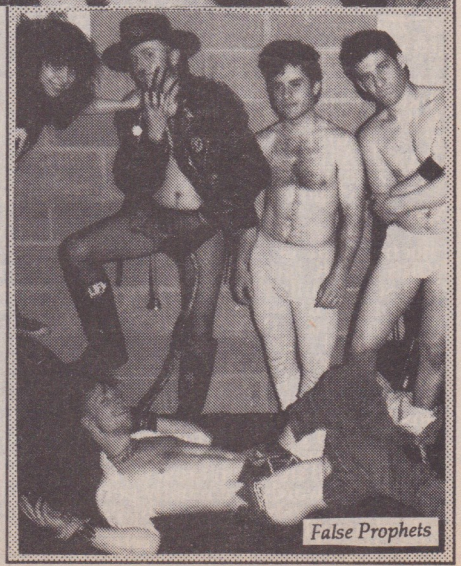
Naughtie Undie photos by Wendy Waxman

Letch Patrol


Loveless

Deans Of Discipline

Tim Y. celebrates women while showing off his date. Revenge is sweet! - MRR Staff


False Prophets

WILLYS

"I haven't figured out what it is yet." - Liz, Glenn from HAMMERBRAINs' girlfriend.

"I dunno, I dunno, I dunno....." -Glenn

"Get lost. I haven't been out there to a good hardcore show in a while, but whoopdedoo. Darlings, NY needs a good underground club so the kids could be off the streets instead of being chased out by the system. At least it would get bands together- even for twenty bucks or nothin' at all." - Pebels Bonehead, infamous scenester.

"I'll have to think about it." -Yvette, cocktail waitress.

"Everyone complains but they wouldn't leave it for somewhere else. The NY scene is the place to complain. Shut up already. It's not as bad as everyone says." - Rosa, the roving reporter.

"A lot more to offer than Pittsburgh. I like it that every time I go out I can shake Johnny Rotten's hand, or rub elbows with Iggy at Einsteins boutique. You know, it really has that nice celebrity flavor." - Egglady, known scenster.

"It's all right if you like the music." - Josh, Rosa's brother.

"What do I know. I'm old. I got a bad back. And that Punk Rock shit gives me a headache. Anyone got a beer?" - Marshall George, guitarist for FALSE PROPHETS and LETCH PATROL.

"Um, Um, Ummm. I've never really analyzed the scenes. As soon as it gets warmer, everyone who says the scene sucks will be out on the streets getting drunk and saying the scene is fucking great!" -Lisa, the famous punk rocker who got bit by a pitbull last summer.

"It all depends on what scene you mean. For the music scene, as far as overall progressiveness, I don't see a hell of a lot going on right now. I don't know if it's just NY or everywhere else. Something will break soon. Either nuclear war or hopefully the music." -Jim, alleged friend of Henry Rollins.

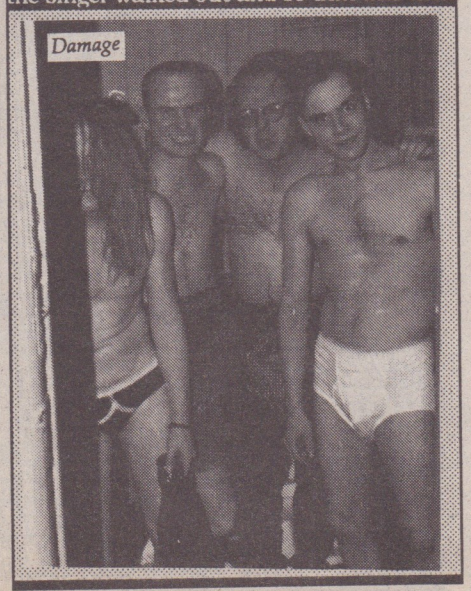
"I need a cigarette and a drink..." - Wendy, who is writing all this.

"Yea man, I like the scene. It's real cool man. You got some hot chicks down here. Can I buy you a drink?" some jerk from NYU.

"Ruff!" - dog at CBGB's.

"In NY, the scene goes down to 2 things: Commercialism or Underground. You got Chris Williamsons' Rock Hotel, putting on shows for twelve to fifteen bucks, and you got CBGB's who tries to comply with underground, but they still charge and make money. That's not underground. Then there's real underground put on by people who are the scene, live in the scene, on the streets, who give a fuck about what's happening. That's what you have to look into. Shows given by the people for the people. No question." Uzik...NOIZE.

Bands who have changed hands: (but kept their own gloves...) SCAB, now a power trio consisting of Maggie McDermitt, Gaylene Goudreau, and Manon Briere. SCAB was gonna play their last gig at Lizmar, but the singer walked out and so that was their first gig as a power trio. It was chaos! It was the best show they ever had. There's still a record coming out either by SCAB, or under their new name, SIRENS. They are also auditioning a new singer. For info, write to: Manon Briere/ 45 York St 5th floor/ Brooklyn NY, 11201 c/o Norwich. ED GEIN'S CAR has a new fourth wheel, Tommy, and the car is now running quite smoothly. FALSE PROPHETS have a new bass player, Anthony, and a new drummer, Tom. They're writing new songs and sound great. NAUSEA's new drummer is working out great. They will be touring soon. PORNO DRACULA has a new guitarist, Jason, and a new bass player, Nick. LETCH PATROL is changing members, again. The RAMONES have gotten drummer Marc Bell back in the band, and seem quite happy with him.



Shows: DA WILLYS are playing around and are getting ready to go into the studio. HAMMERBRAIN, PORNODRACULA, NAUSEA, and DAMAGE played at Hank's Crystal palace. It was a great bill. DAMAGE sounded great. The crowd and the band were having a blast. There was a lot of positive chaos in the pit. And no damage to DAMAGE when they played, that was nice. NORMAN BATES AND THE SHOWERHEADS played a blowout show, opening for the RAMONES in a Catholic School gymnasium. They've got a great demo with 5 strong songs. Play it loud! Write to NBSH at: NBSH/ P.O. BOX 402/ Glen Oaks, NY 11004. To those of you who care, ABSOLUTION also played the squatters benefit last month and was accidentally left out. Sorry guys. PRONG played a show at CBGB's and were great. Much better than the headlining band, the CRUMBSUCKERS. MURPHY'S LAW played at CBGB's. You needed reservations to get into that one, it was packed! FALSE PROPHETS played with DREAM SMASHES and BLITZPEAR at the Pyramid. It was the best Prophets show I have ever seen.

THE EXCRETIONS, (now the ex-Excretions), an all-girl noise band who broke up before they got started because they hated their name, are looking for suggestions for a new name. They had trouble rehearsing because none of them live anywhere. They managed to put out a demo. For demo, write to: Rosa/ 20 Pencil Hill Rd/ New Paltz NY, 12561.

Back to addressing women's issues: I will end with a quote from Debbie of FALSE PROPHETS about being a girl in a band: *"People seem to have a preconceived notion that if you're a girl you can't play as hard. When people see I can play, they may comment to Stephen (singer) "She can really play!", but they won't come and tell me. The exact qualities that make a punk rock performer are the exact qualities that women have been taught by society not to be: Aggressive, tough, loud, self-confident. Rather than just mimic guys and be "Female" macho, be comfortable with your own "masculine" feelings like power, aggression, strength, etc, and use it in your own way."* Wendy/ 511 East 12th Street #3/ NY, NY 10009

Buffalo- Okay, its time for another report from the front lines of Buffalo. Suspense is killing you right? Everything has been going good around here, the local bands have been playing hard. Right now we're having a lot of trouble finding big halls to hold shows in. If there are any bands out there planning tours, please put Buffalo on your list. Now for some local news.

There was a band formed here about a year ago called CRANIUM, headed by Charles Carbone (PATHETIC FALACY). They played a couple of gigs and then disappeared. Well, after a few changes, they're back. Charles went off to yell for PATHETIC FALACY, and Joe/Slither has taken over the front spotlight in CRANIUM. The rest of the band consists of Damien-guitar, Chris-bass, Larry-drums. A demo tape is in the works soon. For information, write Damien Simon/ 304 Woodward/ Buffalo NY 14214.

PATHETIC FALLACY is still going strong. Right now they are trying to put together a small summer tour, but they need your help in finding places to play. Anyone who lives in or around the following areas, please contact me so that the guys can play in your town.

1. The QEW between Niagara Falls and Toronto. 2. Provincial route 401 between Toronto and Landsowne. 3. NY route 81 between the St. Lawrence and Syracuse. 4. NY route 90 between Syracuse and Buffalo.

The guys have been playing out a lot in the Buffalo area, and they are sounding wild. If you are interested in a demo tape write. Charles Carbone/ 32 Dorchestor/ Buffalo NY 14222.

D.I.E. has made a demo tape, it really rocks. They haven't played out lately, just practicing a lot. If you want a copy of the demo, write to Kyle Bernstein/ 847 Jackson St./ Dunkirk NY 14048.

PATHETIC FALLACY and CRANIUM will be playing in Toronto towards the end of May, opening for them will be Toronto locals BABIES WITH RABIES and BRUTE CREATION at the Quoc-Qe. I would advise anyone who can to see the show. Plans are that PATHETIC FALLACY will headline.

There really aren't many local bands to write about, so I'll just try to keep everyone informed about the few we have. I guess quality is better than quantity. Anyone having the chance should try to get to Buffalo. Until next time, keep the faith. Darcie Bamberg/ 199 Hamlin Ave/ East Aurora NY 14052.

Hello retards. I am writing this scene report especially for this very special issue of MRR, dedicated to the dominating and ever so powerful sex to which I am proud to say I belong, women.

First of all, for all of you in and around the Harrisburg area, you have undoubtedly heard of the Astor Theater located downtown in beautiful and historical Annville, Pennsylvania. Several others and myself pulled together our milk money and rented the place to hold shows in. Our first show was with Soulside from D.C. It was a success (thanks to Andy and Kemal). Several shows followed this with somewhat moderate success. Now, due to some technical difficulties brought on by the popular NYC band, Warzone, the theater has shut its doors.

Anyway, onto better things. THE ALLEGIANCE from Lancaster have released One Hellava Demo. Its great! They are an excellent live band. You can get this tape from Brian/ 516 W. James St./ Lancaster, Pa. 17603. Send $4.

In my original report I had planned to talk about local favs from the burg, HOMECOMING, releasing their demo. But, as I was rewriting my report, I received a phone call that the lead guitarist, Hanns, quit. The original four guys are still together playing under the name, FUSE. I expect some good sounds from them.

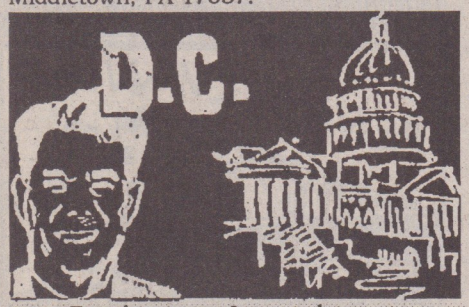
Dickinson College had an excellent show the other week with Fugazi and SCRAM. Scram, who hail from Philly, did a great job. They have a reggae type of edge

Jack Lord's Hair

and they are not too fast. I have never seen them before, but I would like to get them up here again. Everyone in the auditorium was up out of their seats and moving. Fugazi was great too. There was a man on the stage in a miniskirt and fringed t-shirt (like you buy at Ocean City), dancing on the stage throughout the entire show. Ian told everybody to get up on the stage and dance with him (everyone did, too). We all had a great time.

Still playing lots and lots of shows and doing an excellent job of it, are JACK LORD'S HAIR. I would like to applaud this band for playing more shows than any other local band in history. While I am on the subject of great local bands, SATAN'S BAKE SALE are getting louder and faster and more satanic each time they play. The threesome have been doing a good job of adding laughs to the show.

There are tons of other bands who are out there doing their best, like: LETHAL DOSE, HURANG, MALEVOLENT HOAX, FINAL CALLS. KIRK AND THE JERKS, DARK DECEPTION, and lots more (sorry if I forgot any). Please feel free to write to me about anything. I have a zine called (the) Cocky Bitch (zine). Holly/ 1011 Plane St/ Middletown, PA 17057.



For this issue I wanted to get some help from a younger female, so the following info on three young, new bands happening around N. Va. is from 16 yr. old Ana Baca (thanx Anal): SHOCK VALUE are a guitar oriented band with a sound similar to the Replacements. For a demo write to Kerry Smith/ 110 Longwood Dr./ Stafford, VA 22554. GARDEN PARTY (formerly GREY RACE) are inclined toward psychedelia and their demo is available c/o Traigh Groover/ 1108 Progress St./ Blacksburg, VA 24060. INDIAN SUMMER have just started playing out, their most recent show being at Merrifield Community Center with IGNITION and VILE CHERUBS.

In other news, FUGAZI have just finished up in the studio and are planning a month long cross-country tour. They'll be playing small clubs mostly, so look out for 'em. Guy and Brendan have pretty much become permanent members now that HAPPY GO LICKY is on hold/broken up. A live 12" of HAPPY GO LICKY's first and last shows at the 9:30 Club should be released soon on Dischord. Also upcoming on Dischord (3819 Beecher St., NW/ Wash, DC 20007) is a MINOR THREAT video. It'll be 42 minutes (VHS only), come with a 16 pg. booklet, and cost $25 postpaid.

As far as tours go, the SCREAM/FIRE PARTY European travels are going very well but GOVERNMENT ISSUE and IGNITION both had bad accidents on the road. GI's accident was serious enough that they had to return to DC in the middle of their English tour. Neither band suffered a fatality, fortunately, although a couple of the GI's sustained pretty bad injuries (get well soon

Fugazi
P: Cynthia Connolly

Petel).

Speaking of IGNITION, their first two 7 inchers have been released together on a 12". Definately worth picking up if you don't have the singles yet. Another new release is DAG NASTY's Field Day, which is available as album, cassette, and compact disc through Giant Records.

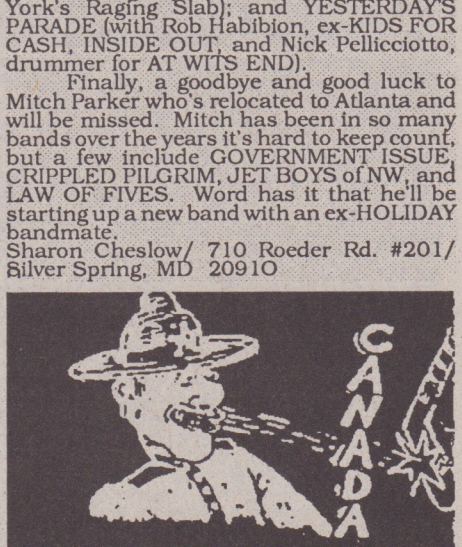
DSI Records continues to crank out some good stuff with three new releases: SLICKEE BOYS 10th Anniversary ltd. ed. EP (lst 500 fan club only release), THORNS debut Progress EP, and a new MFD EP titled Chapter Three. They're $2.50 each and are available through DSI/ P.O. Box 346/ Dunn Loring, VA 22027.

A new fanzine to check out is Nomadic Underground put out by Brad Sigal who just recently moved to DC. Number 7 has interviews with SHUDDER TO THINK and DARKNESS AT NOON. Send $1.00 to P.O. Box 18672/ Wash.. DC 20036.

Lots of new bands: PARASITE (with ex-PRESS MOB singer Spyche); RAINDOGS (which is 3/4 of UNITED MUTATION: John & Jay Fox and Mike Brown); FURNACE (with Jared Hendrickson, ex-PEACH OF IMMORTALITY); BETWEEN SHOWERS (including ex-WHITE ZOMBIES members Donald Keesing, John Benskin. Norman VanDerSluys and featuring bassist extraordinaire Bernie Wandell...the WHITE ZOMBIES, of course, being the band that produced living legend Alec Morton of New York's Raging Slab); and YESTERDAY'S PARADE (with Rob Habibion, ex-KIDS FOR CASH, INSIDE OUT, and Nick Pellicciotto, drummer for AT WITS END).

Finally, a goodbye and good luck to Mitch Parker who's relocated to Atlanta and will be missed. Mitch has been in so many bands over the years it's hard to keep count, but a few include GOVERNMENT ISSUE, CRIPPLED PILGRIM, JET BOYS of NW, and LAW OF FIVES. Word has it that he'll be starting up a new band with an ex-HOLIDAY bandmate.

Sharon Cheslow/ 710 Roeder Rd. #201/ Silver Spring, MD 20910



Toronto- Greetings. It's been quite a while since there's been a report from Toronto, hopefully we'll be able to keep you

B.S.L.

posted more frequently in the future. The recent event that's probably been most significant for the scene here is the closing of the most regular venue - Ildiko's/ The Bridge. The general understanding of the reasons behind the closing seems to lie in financial problems of the club. The closing was not related to violence, vandalism or the like on the part of its patrons. While the closing of Ildiko's has been most unfortunate, we are getting by. The New Silver Dollar has been holding a decent amount of out of town shows as well as some smaller shows for local bands. The Slither Club has also hosted a few shows—mostly with local

M.S.I.

bands.

Bandwise, NOTHING IN PARTICULAR have a new 8-song 12" recorded, they are also working on five videos. They've released a 7" on Lone Wolf Records which is available for $3. NOTHING IN PARTICULAR c/o Andy/ 6 Britwell Ave./ Scarborough, Ont M1P-3S9 /Canada.

MISSING LINK are planning a North American tour this summer and are recording now for an LP - they are looking for labels to release this. They have also released a great 7" called Metalibut Torque Bastard. Write MISSING LINK at 811 Strouds Lane/ Pickering, Ont L1V 3M2 / Canada.

M.S.I. will have recorded some new material by now which they will hopefully release as a 12". Their nine song EP is still available. Write John at 60 Dalegrove Cr./ Etobicoke, Ont M9B 6A9/ Canada.

DEATH OF GODS have a 7" out now entitled A World Of One Divided By All. They will be recording for an LP in the summer time which will include two rap songs. They will be putting out this LP independently. Write Terry at 510 Fergo Ave./ Mississauga, Ont L5B 2J3 /Canada.

GODCORP have broken up due to too many lineup changes. VISIBLE MINORITY have also split up. SUDDEN IMPACT's LP will be out by the time that you read this; it is entitled Split PersonalitY and is being released on Fringe Records. Look for it in record stores. Write to SUDDEN IMPACT at 93 Borden St./ Toronto, Ont M5S 2M8/ Canada. SUDDEN IMPACT recently returned from a successful East Coast tour. Meaford's FLECKS OF DROOL are presently working on new songs, and have a new singer, Rob, and a new bass player, Dave. They recently released a split tape with BSL entitled It's Only Fun Till Someone Loses An Eye. Write FLECKS OF DROOL at Box 1403/ Meaford, Ont N0H 1Y0/ Canada.

GUILT PARADE have a new drummer and are going into the studio soon and hoping for distribution. Write to 2 Assiniboine Rd. #418/ Downsview, Ont M3J 1L1/ Canada. NO MIND are expecting their Tales of Ordinary Madness LP out on Lone Wolf Records. Write to NO MIND at P.O. Box

5303 Station A/ Toronto, Ont M5W 1M6/ Canada.

MAL HAVOC's Shrine LP is being released on Fringe/Metal Blade labels. Another "noise/metal" recording will hopefully be out before the end of the summer. They haven't practiced in about six months but they'll be getting their act together and may tour the U.S. this summer. Write to MAL HAVOC at 1212 Fieldstone Circle/ Pickering, Ont L1X 1B4/ Canada.

HYPE have released their Burned LP on Fringe Records which is also being released in Europe. There is a possibility of a summer or December tour. HYPE completed a fun cross-Canada tour this summer and have also made a major line-up change with Dave of DIRECT ACTION replacing Gerry on bass and Steve of DECIMATION replacing Sheen on guitar. Contact HYPE c/o RKP./ Box 1195 M.P.O./ Hamilton, Ont L8N 4B4/ Canada.

SONS OF ISHMAEL (the next big thing) did not wish to be included in this scene report, as they are presently attempting to "alienate the scene".

A couple of other bands to look out for from the area are SON OF HAPPY, BABIES WITH RABIES, and KOK. These are all relatively new bands which you'll hopefully hear more about in the future.

As far as fanzines go, there is still a decent amount of production being made in the area: The fourth issue of Intense is out now with S.N.F.U., Oi Polloi, SON OF HAPPY, BABIES WITH RABIES, and more (12 bands in all) plus reviews, art, and poetry. $2.00 ppd. to Dave/ 4100 Lawrence Ave. East #310/ West Hill, Ont M1E 2R9/ Canada.

Breach of Discipline's second issue is currently available (SNFU, Youth of Today, Sons of Ishmael, and more). This fanzine is going to have more of a "positive/ straight-edge" slant to it in the future, and a third issue is also in the making. Write Simon Harvey/ 52 Revine Park Cr./ West Hill, Ont M1C 2M4/ Canada.

Issue three of Still Thinking is currently available (COC, Concrete Sox, Ignition, Ian MacKaye, Dag Nasty, No Mind, Firehose) for $2.00 ppd. The Progress?! 7" is almost all sold out (remaining copies can be purchased for $3.00 ppd.); this benefit record for the Tools For Peace organization features unreleased material from SONS OF ISHMAEL, D.O.G.s, NUNFUCKERS, M.S.I., and GUILT PARADE. The Still Thinking people are trying to start a bigger record label. New address - P.O. Box 367, Station A/ Mississauga, Ont L5B 3A1/ Canada.

Number two of Sharred (formerly Irk) fanzine is out now for $1.50 ppd. Interviews are with Straw Dogs, C.O.C., Colera, Dr. Know, and the Exploited. Write Tony at 93 Borden St./ Toronto, Ont M5S 2M8/ Canada.

The third issue of Kill Poseurs should be out by now featuring the special "Elvis tribute" plus reviews, art, poetry, and more. Cost is three for $1.00 or something in trade. Write to Box 1403/ Meaford, Ont N0H 1Y0/ Canada.

Issue three of Confuzed should be out by now featuring interviews with Husker Du, HR, Goo Goo Dolls, SNFU, Soulside, Angst, and Rockapus. $1.75 ppd. to 3639 Swirlingleaves Cr./ Mississauga, Ont L4Y 3P7/ Canada. Number four of Confuzed will be a photozine.

Look for a new Pirates of Doom at the beginning of summer which will feature articles, skate stuff, funny stuff, scene reports and more. New address is Unit 144, 253 College St./ Toronto, Ont M5T 1R5/ Canada.

Number two of the all-photo Photodrome is out now for $3 ppd. to Rita Laberto/ 26 Distin Ave./ Toronto, Ont M8Z 3R7/ Canada.

Look for issue two of Going All The Way featuring Pillsbury Hardcore, Dag Nasty, and others. A third issue is also to follow. Adam would appreciate some feedback from any who purchased his last issue. Write Adam Kates at his new address - 511 Glengarry Ave./ Toronto, Ont M5M 1G2/ Canada/.

My fanzine, Tunga-Tungal, is available for $2.00 ppd. Issue three has interviews with Half Off, Desecration, SNFU, Last Option, Intact, Dag Nasty, and Agnostic Front, plus opinions and reviews. See address at the end of this report.

Also, be aware of the following fanzines: Severe, We Shoulda Went Bowling, Something Smells, Favorite Stooge, KSPO, Skull-Session, and Squirrels of Doom. A new fanzine - A New Direction, is in the making and sounds very promising. Write to Chris at 741 Confederation Dr./ Thunder Bay, Ont M2H 1C3/ Canada.

Out of town bands looking to play in Toronto should contact the following promoters: Rampage Productions (416) 222-7843 (ask for Steve); Favorite Stooge Productions (416) 282-4458 (ask for Allan); Jil Jil Productions (416) 849-0244 (ask for Jill); Reuben Kinkade Productions (416) 849-8074 (ask for Don).

Also, I've been asked by a few people to mention that when ordering a product, please do not pay by cheque or money order unless you make it out to the person's name. When making a cheque/money order out to a band name or fanzine name, it often cannot be cashed.

I guess that about raps it up for now. Anyone who would like further information on the Toronto area, do not hesitate to contact me. Write

Louanne Voskans/ 3329 Lonefeather Cres./ Mississauga, Ont L4Y 3G6/ Canada.

Women in Mexico City have always been present in the punk scene. Nevertheless, a few years ago we did not have an active participation inside the movement; just two or three of us were working on fanzines.

The average age between us is from 16 to 22 years old. Three years ago there existed a group integrated only by women named VIRGINIDAD SAURDIDA (SHOOK VIRGINITY), but it never got formalized because of inconsistencies and the absence of economic resources. This group only had performances in two concerts.

Nowadays, women's participation in the punk movement has increased. There is feminine participation in the groups SS 20 (SECTA SUICIDA 20) and ASFIXIA (SUFFOCATION). I'm the drummer of a group that doesn't have a name yet.

In April 1987 the Colectivo Cambio Radical-Fuerza Positiva (Radical Change- Positive Force Collective), a mixed group, was created. We organize concerts where both sexes work together. We organize concerts supporting local groups, to collect funds for the fanzine and to make people more conscious of drug addiction.

Several women work on the fanzine. We have some projects, for example, to make exhibitions, conferences, concerts, workshops of theater, music, carpentry, and other jobs.

In October 1987, an organization emerged integrated only by women. It was first called "Organizacion Juvenil Activa" (Youth Active Organization) and then changed to "CHAPS" (Chavas Activas Punk —Active Punk Girls). This is an independent organization which fights for our more essential rights: how to survive and avoid physical and intellectual manipulation, and to express in a free way our ideas and our own ways of living, considering primarily the individuality of each one of us.

This is an organization which brings alternatives for survival and cultivates our involvement in the movement through offering our ideas and getting to know each other better; let's say, to be individuals with our own personalities and, this way, let go of belonging to the alienated mass and to give our answers to the world.

This organization is not against men: one sex is the complement of the other. It is not the point to recognize who are better, because both sexes fight for the same cause.

Most of us have problems in and out of our homes because of the "machismo." Our different way of dressing causes repression and discrimination - they treat us like funny objects, on the street they feel the right to insult us, some treat us with scorn or jest. It's impossible to get a job (in addition to the increasing unemployment) because you have to dress in a normal way.

For these reasons, one of the most urgent needs of the organization is the search for a place where we can reunite and to make activities, where no one outside could feel the right to discriminate and repress us.

We have projects of economic and personal importance, like the creation of several workshops which will be at the disposition of every girl interested in them.

The activities that we have made is the participation in demonstrations against violence against women and supporting independent unions of women.

To collect funds we have organized several concerts, which did not work satisfactorily because of some stupid people who still consider us inferior to them and try to appear smart. Fortunately, not everyone feels that way and most people support us.

There are some projects of groups made up of women, but it is very hard to realize because of the scarcity of economic resources, since we live in the suburbs and it's very difficult to reunite with frequency. Our houses are very small and they don't permit us to make any sound, but everyone of us has the hope to make real our projects, and we will be fighting to do it.

Ana Laura Hernandez M./ Lista de Correos N-17/ C.P. 1141 Mexico DF/ Mexico.

Hello! You're going to read the Argentina disasters report. It's not that I'm pessimistic, but maybe many of you will say, oh—we want bands and punk news, music, all that. Yes, so do I, but...these are the facts and of course they all affect the scene, our lives, the air, everything.

First of all, see a change in the header for the Argie reports? Yes, the banner against the military says: "No More", and the circle of dark shadows is the most known symbol of the "Mothers of the Plaza de Mayo", I have already told you about them. These active women all wear white clothes (with the written names of their missing sons and daughters printed) on their heads and every Thursday afternoon at 3 pm, they walk around PLAZA DE MAYO (May Square, the government house is in front of it) in protest of the military's violence, claiming for their missing dears. Their untiring fight has always been a symbol for freedom fighters who sometimes may not agree in whole with their ideas, but as a human rights organization, they have achieved a lot by nonviolent means, and have also inspired similar movements in the rest of Latin America (the mothers in Chile, Peru, and Paraguay). Here we also have the Grandmothers of Plaza de Mayo; there are lots of missing children who are alive (most aged 9, 10, 11) but are part of high policemen's or military families. These pseudoparents may have been the children's real parents' murderers!!! You know, the military is once again (and this time it seems that more than ever) the most terrific threat upon us.

Last December was black, maybe you can remember reading about the new attempt of a coup d'etat in Argentina. Rico, this typical Latin macho militarist and his painted face boys (they wear combat uniforms and cover their faces with dark "makeup") had already attempted a coup against the government during the Holy Week (April '87). That time, Rico was imprisoned for sedition (under "rebellion" charges), and he was going to be judged by civil and military law. Last December, he managed to escape (strange...guess what happened?) from his "prison" (he was in a country house out of town...). So, again, he and his painted-face mates declared themselves "in rebellion," and were a whole week on with the "pathetic military show." They seem to be so sure that nobody will do nothing about them...They act in complete impunity. As you can suppose, we live with our hearts in mouth.

Well, the military took a headquarters in a strategic point (near Uruguay and Brazil's border), and as hours went by, more headquarters in other parts of the country also declared themselves "loyal" to Rico. Suddenly panic spread everywhere; the main international airport in Buenos Aires was occupied by the military! On the other hand, there weren't any official declarations from the government, except the not very hopeful ones that said, "Army troops, loyal to democratic and constitutional government, are going to defend it until the ultimate consequences." (A complete relief, isn't it?...Or an inner military war???!!!)

Clown-painted-face Rico said that he and his troops were the real military in this country (guts and balls), "The Malvinas Heroes", and they were going to beat the other military down. What a mess! What did the painted-faces want??? you'll be wondering. Well, listen, read, laugh, go to sleep, or go on reading so you can go on laughing:

Amnesty Law—No more military personnel should be condemned because of the "Dirty War" crimes (the war from '76-'83, period of the dictatorship, when they killed all the leftist terrorists and whoever else they saw as a potential danger to their narrowminded views. End results: more than 3000 missing persons, illegal repression, tortures, violation of all human rights.) Argentine president Alfonsin had started to judge the military, but only nine of them are now in prison. On the way we left many other dark affairs, such as Malvinas War, and that sad story of the international assassin Astiz, who has recently been promoted to captain.

Public Recognition of Military Heroism—Rico says that the military's image is "rather" damaged in this country. Yes, believe it or not, boy this is Argentina!! All the show went on during a week of confusion, and at last Rambo Rico threw down the arms.

In no way, of course, can I think that Alfonsin's government is OK, but there's no way of living under military dictatorship. There's too much paranoia here about this. If the military comes back, who'll be the next missing persons???

Demonstrations—On December 23 punx, anarchists, some metalers, and others met in the central square (the same place where the big demo against the Pope took place), to make our usual demo against police. Shit—bad moment—we were repressed, there were almost 10 cops per person. Most of us went to prison, it was a great mess in the media. Now we're under some charges: "Aggression and resistance to authority". I don't think these kinds of activities are of any help to us. Police haven't stopped, and don't even seem to give a "democratic" shit for our claims/demands. As you already know, we are stopped daily by police because of the Identification Law. So these charges we've got since the demo against police, make our situation worse in jail (for the Identification Law you can spend 24 hours in prison). And this has also affected the first squatted gig in a City Hall museum on January 1. (If we had done the squat and the police interrupted it, we would have been taken to jail and added more charges: invasion of private property, and this would have meant prison.)

The independent cooperative went on with the activities, though not many bands or people are very interested. We had two festivals, one of them interrupted by cops. During December and January the anarchist library was very active and new people with refreshing humor and willingness to be active began to hang around, especially after the police demo. And surprise, the gigs got better, there was a friendly atmosphere, no problems or fights.

The library has become a local from the IMWU, new activities there: we're starting an international correspondence file, trying to centralize the most counter info we can. Next report, news about squats.....

Bands didn't play too much during this summer. During a COMANDO SUICIDA gig (they are skins), a gang of soccer supporters broke into the place and shot two skins and a metaler. TODOS TUS MUERTOS has signed to RCA. The band CADAVERES DE NINOS (my band; there's also a girl vocalist) had a very accidental show in the 5th Indie Co-op Festival; a part of the crowd threw things on stage and bitched at the members of the band, especially the singer, Carol. Machoism has been a sad part of this year. INSTINTO ANIMAL (a very young band) played in a school to an incredibly funny audience of 7-11 year old schoolboys (two of the bunch are my pupils).

Todos Tus Muertos

Conmociun General

It was great and wonderful, the band plays a fast HC and the headmistress of the school wanted to cut off everything, but the children were so happy...they even sang along with the lead vocals, the repeat part which just said "Kaos!!" Unforgettable.

That's all now. As I'm finishing the report, the news comes that British troops have started military maneuvers in Malvinas, hope fucking governments won't lead the countries to war again, eh, folks in England keep in touch for common actions on this sad subject. Again and again, those who have written please don't get angry, it's only just me to answer and pay for the mail. Be patient. The mailing center in the library wants to receive (and is willing to answer) any kind of stuff concerning direct action, autogestion, self organizations, squats!!, or any bands, gangs, zines, papers and individuals oriented in these subjects. Write to the independent cooperative:Biblioteca Jose Ingenieros/ Cooperativa Independiente/ Juan Ramirez de Velasco 958/ CP1414 Buenos Aires/ Argentina. I have started my little-little label and will put out a comp of Argie bands. I'm interested in distributing stuff here, tapes, records, zines, papers. People from Latin America, please write for a common action on 12/10: Resistencia (zine) $1 + IRC: c/o Patricia P. Jose Marmol 1432/ CP 1255/ Buenos Aires/ Argentina.

P.S. Other addresses: SENTIMIENTO INCONTROLABLE c/o Lingux/ Arenales 747/ CP 1638 Vicente Lopez/ Buenos Aires/ Argentina... Agonia Aktiva (zine) c/o Lula/ Saint Exupery 1638/ CP 1633 Pdo. Gral. Sarmiento/ Buenos Aires/ Argentina.

Well, see you in the womyn's issue, coming a scene report from a country which has never appeared in the zine: URUGUAY. Bound together in feeling and action-love-fun-fight-beer! Personal messages: Does anybody know anything about Jose Guzman (a) Pepe Pain from Chicago? Suzzane from A'dam, I wrote ages ago; Santi Ric, in Spain, are you still alive??? Goran, the only, have you become a vegan yet??? Thanx, with love—Patricia.

Letter To America- My name is Jackie. I am a 23 year old politically conscious female ex-punk and, as such, I have agreed to write an article about the London Underground. In 1988, the Underground is little more, however, than a means of transport.

Music is still thrash: thrash funk: folk thrash; neo-classical thrash, and companies like Mutoid Waste and World Domination Enterprises Inc. organise gigs where people paint their faces and drink Tennants Super and Red Stripe and performers occasionally stick Wellington Boots on their heads. The punters still get drunk and more than usually incapable, but they no longer spit at the musicians.

I personally think that this scene is mostly a remnant. Although thousands of squatters etc. are still dressing in black rags and taking drugs, they seem to be generally a bit older and get called 'hippies' by the press. For the young streetwise, not everyone thinks so, style is about pre-release hip hop and the right kind of trainers (vans).

The womens' movement is extremely fragmented. 'Feminist' has become a barely political term and even right-wing women use it about themselves. Germaine Greer herself writes for the Sunday Telegraph Colour Supplement (this is a Conservative paper). There are as always rad feminists, bourgey (bourgeois) fems, anarcho fems and dykes, to name just four kinds,and there are other preoccupations than political action: S&M in the lesbian scene for instance. To a certain extent, there has been a regrouping around the campaign against the Alton Bill— an attempt to stop Parliament passing a bill which would reduce the abortion limit to 18 weeks instead of the present 28 weeks (it is quite likely that a compromise on 22-24 weeks will go through).

The argument is that from 24 weeks a foetus is 'viable', i.e., it can survive outside the womb—which does not mean that they can take it out, but means that they want to force you to keep it inside you for another 3 months.

There is to be a demonstration against this bill on the 19th of March which, I hope, will bring together different kinds of women, who usually don't have much to do with each other, in some kind of unity, purpose transcending dress sense, a cheering prospect.

The other phenomenon I want to describe is not specifically to do with women, but it is very important to people like me at the moment. (I have been part of the Down With Men campaign, the short lived Up With Men campaign and am now part of the Along With Men movement. That is my idea of British humour, but not everyone agrees).

Much of British counter-culture and political activism over the last ten years has been dominated by dole girls and dole boys, who sign on and receive around £30 a week allowance from the State bureaucracy.

When the unemployed are clamouring for jobs, this Reserve Army of Labour serves the purpose of keeping wages low, but, in Britain, what seemed to develop was a class of people, mainly young—18 to 25—who never work or who always sign on, even if they do the odd casual job, and therefore have no role in the legal economy except as liability.

These people, doleites, have plenty too much time to cause trouble but no money. Any student of British subculture will be familiar with classic songs like the Apostles' "We're all waiting for a GIRO" (allowance cheque). Giroday traditionally dominates the existence of the idle poor, which is a category including most political activists, in the hard core of the womens' movement as well as the party hacks and the punk squatters and the new age travellers.

Many of these kinds of people adopt, partly because of longterm poverty, a certain style of dress and set of values and there exist significant divisions between them and the young single workers who spend much money on clothes. Of course there are people who work but don't, and there are plenty of doleites who have sold their Crass albums for a new pair of trainers, but in general this division is hard to overcome. It can be said to an activist 'Call yourself a working class hero, mate? You're wearing corderoy trousers' with a certain amount of truth—this is what marginalisation means.

But the No Work ethic and the lifestyle that often goes with it has had its part in past disorder. 40 hours a week and thrash gigs don't go. You can't sleep outside Holloway Womens' Prison for days on end, or live at Greenham, or bunk the trains to Geneva for a conference, or even hang around all day on the King's Rd., shoplifting a big squat and keep it together, or free the airwaves, not if everybody works.

As I write, Britain's leisured class is under attack by the Government. Legislation aimed primarily at the work shy claimant has been rushed through Parliament and is about to be implemented. This legislation, if successfully put into practice, is likely to change traditional subculture.

The Have Nots (media term) are lined up for defeat. Isolated and sporadic resistance to the new laws are all that we have mustered. The average anarchist feminist, dyke, hard core woman, has signed up on an electrical engineering course, bought a truck to live in, is having kids, or has stopped brushing her hair (dreadlocks). Nothing unusual, but nothing likely to bring the Government down. The not female, size eleven paratrooper boots are talking football (soccer) not seriously, but earnestly. This is the spirit of the times.

Morale is very low, and has been generally since the Miners were defeated in their strike in '84-'85. But at the moment, the government is attempting to fulfill the last parts of its programme which amounts to an attack on many of the gains working people have made since the Second World War: like Social Security and the National Health Service. Their greatest difficulty will be the attempt to reduce the rate at which the wages of those in work increase, although they have lately been quite succesful with this. This week, National Health Service workers, Civil and Public Servants, T.V. technicians, seamen, dockers, Vauxhall car workers teachers, & Ford workers, have all been involved in industrial action. The government's anti-Union laws have made the situation more volatile than usual and no one is sure what is going to happen. Today, the Ford workers, who were in an incredibly strong position, were recommended by their Union to accept a compromise with management. They have done so, but at some plants, unwillingly, because they knew they were in a position to win . It is possible that actions by these sections of the working classes will change the climate that people like me live in, but if that doesn't happen, something else will change, probably the way we live.

I have been so busy writing this, that I forgot my Restart interview, which means that unless I can think of 3 good reasons, all including the word 'job', my dole/ allowance will be cut off anyway. But it will be O.K. as I can think of 14 reasons, which I won't bother to list. Have a nice day.

Jackie Kemp/ 13 Birnam Rd/ London N4/ England

Ciao a tutti! Punks in Milano squatted a 10,000 square feet 7 floor building...I swear! The whole squat thing in Italy is way better than years ago; in Milano there's this new squat and Leoncavallo, Virus, Helterskelter are all venues plus a record store ShockTreatment and a tattoo studio/magstore Tattoo Contingent Club. Punks in Torino squatted an abandoned kindergarten, it's now called El Paso and have shows there. The squatted center in Firenze named L'indiano is still going strong having shows and events regularly, but also Subbuglio (a Cathay de Grande-size place) in Alessandria, Riot, the half airopened locale in Napoli, and the punkcity Forte Prenestino, the huge squatted castle in Rome, but the capitol has 5 other squatted centers. FALLOUT, an early Italian Punkband, who released a 7" EP in '83, a cassette in '85, and play every time Halley's Comet hits earth, will have their 1st LP out very soon (in '92) on CipoCipo Records (pronounced cheap-o cheap-o recs) an Italian jazz rock indie label. INFEZIONE, a highly political HC 3-piece band plan vinyl soon, 'cuz their cassette sold over 400 copies, and it's still available at Enrico Manicardi/ V. Braghiroli 31/ Modena 41100.

RIDE, from Milano remind me of TSOL-Dance with Me- period after a mini LP released last year, follows a cassette entitled

Senza Sterzo
P: Enrico

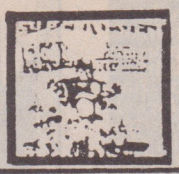
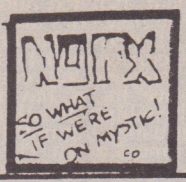
Psicosi—sorry, no address. WRETCHED have a posthumous 7" EP containing oddities from '83 to '86 entitled 1983-1986. NEGAZIONE are touring Europe, have a brand new LP out named Little Dreamer. It's recorded in Amsterdam and pressed in Germany tho an Italian pressing will follow (by TVOR on vinyl?). INDIGESTI lost their singer and are auditioning new ones. The hair bear bunch also known as KINA have a split 7" EP with a band named THE SPHERE called Come tu mi Vuoi on Blu Bus Dischi, also from this label FRANTI released a box with 4 LP's named Non Classification, containing reissues of all their albums at a very cheap price 18.000 Lire (about $15) and it comes with a book. HIGH CIRCLE from Rome have a full LP named Out of Darkness on Seattle's Subcore, but the band will distribute it over here. If you have enough of compilations named "it comes from the pit" or the "pit needs you" just buy People from the Pit made by an Italian band STIGE from Ascli Piceno, which includes Puke, Corrupted Morals and others. 1st LP by DIGOS GOAT named Il Delirio. RELIGIOUS VOMIT from Trento changed their name into YOUNGBLOOD and plan a 12" EP on Blu Bus Dischi. New upcoming bands are CAMACHO from Aosta, ZAMPIRONI, SOHOGUN both from GDHC (means Pisa-Livorno-Firenze area).

Fanzinewise, Skate or Suck, this boardzine can be reached at Friz Conti/ Via Ariosto 51/ Vercelli 13100. Another zine U.Y.A. c/o Friz Conti/ Via A. Montanari 38/ Meldola (Forlì) 47014. More addresses next time. In the last year the percentage of women in the scene rose; we're going for an equal 50/50 situation, as far as I know, we had all-girl bands such as ANTIGENESI from Milano, DEVIAZIONE MENTALE from Udine, B.A.V.A. from Ascoli Piceno, HYDRA from Vicenza, but now women in the scene are very active in squatting. I've heard in the States punkgirls have to shave their hair in their armpits or people think they're lesbians. Here girls have hair; be natural!!

Some non-musical info: I've been watching TV a lot, I paid attention to the huge amount of American serials both on state channels and cable, we have everything — old Starsky & Hutch re-runs, Mary Tyler Moore, Quincy, Loveboat, Alice, Jeffersons, and cartoons as Bullwinkle the Moose and the flying squirrel Rocky (Tim I heard you're apeshit over Bullwinkle, you should listen to him talking in Italian!). Besides that, strikes continue, Vatican priests made a demonstration against abortion, and we're gonna have a new monetary system, soon 1000 Lire will turn to 1 lira and so on...I think this report will be printed in the women-dedicated issue, I'm sorry, I haven't found anyone who could do it but I've been helped out with the translation by Amy, the singer for DC's Fireparty. Arrivederci.

Enrico GDHC c/o Walter Mochi/ Viale Carducci 38/ Livorno 57100/ Italy

"14 SEVEN INCH EPs" ... & ONE NEW SUPER SEVEN LP

Plus New Mystic LP's & Cassettes

1. Battalion of Saints "The Best of" LP & Cassette MLP 33161
2. "We Got Party" – 41 band compilation MLP 33 145
3. "The Super Seven Sampler" 14 cuts from 14 7" EPs LP & Cassette MLP 33146
4. "Mentors Valu Pack" Cassette MLP 03c
5. "Agression '87" Cassette MLP 3342c
6. "Mentors Live" Cassette MLP 33107c
7. "Sound of USA Cities" #1 Washington DC "Savages are Loose"
8. "Sound of USA Cities" #2 Portland "City of Thorns"

ATTENTION:
STORES & DISTRIBUTORS!

SOUND OF CALIFORNIA
BOX 93691 HOLLYWOOD, CA 90093

CALL OR WRITE FOR CATALOG
(818) 981-5461

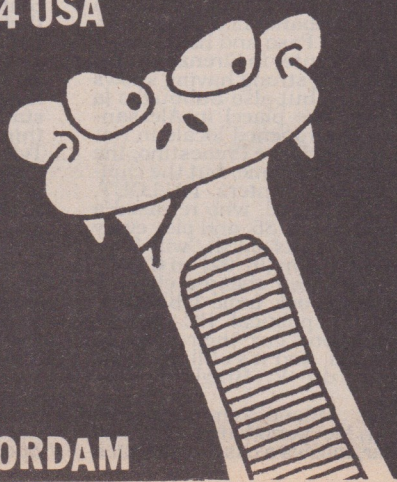
LOOKOUT! RECORDS

P.O. BOX 1000
LAYTONVILLE, CA.
95454 USA

WE GOT THESE:

LOOKOUTS LP
ISOCRACY 7"
CRIMPSHRINE 7"
CORRUPTED MORALS 7"
OPERATION IVY 7"

STIKKY LP



2 out in june:
plaid retina 7"
sewer trout 7"
coming..
operation ivy lp
yeastie girlz 7"

DISTRIBUTED BY MORDAM

	LP	7"
usa	5	2.50
canada, mexico, oversea	7	3
over air europe	10	5
overair japan, australia	11	5

VISUAL DISCRIMINATION

PLEASE SUBMIT ARTWORK, PHOTOS, ECT. TO BE USED ON ALBUM COVER AND T-SHIRTS.

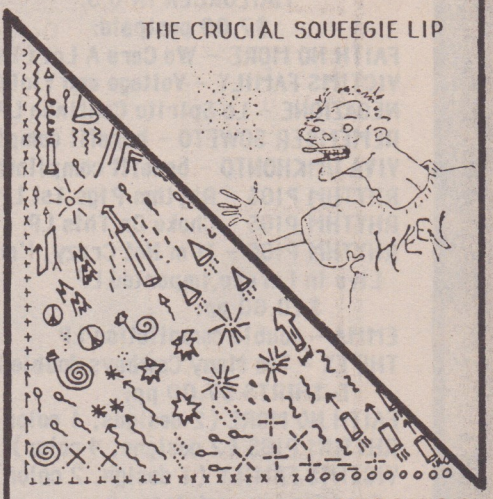
8 SONG EP OUT SOON

OR WRITE FOR MORE INFO

VDARMY P.O. BOX 2697
CYPRESS, CA. 90630

WEEN

the raw sounds of youth in motion...
NOW 2 GREAT CASSETTES



WEEN II AXIS: BOLD AS BOOGNISH

$6 each

BIRDO'PRAY Records
P.O. Box 39, Trenton, NJ 08601, USA.

PISSED HAPPY CHILDREN

PISSED PLAYGROUND

DEBUT LP BY P.H.C. $7/8-CAN/12-O.S.
CASH/M.O. ONLY

DEBUT LP BY HALF OFF AVAILABLE

NEW ADDRESS!!
NEW BEGINNING RECORDS

3935 E. BROADWAY SUITE 159
LONG BEACH CAL. 90803

INTERNATIONAL HARDCORE MUSIC VIDEOS

phone: 614 294-5215

HARDCORE COMPILATION VIDEOS FOR SALE

VOL 1/ CHALLENGER CREW (great German hc)G.I. (in W.Germany)CHEETAH CHROME MOTHERF*CKERS !&NEGAZIONE and 2227 (YUGOSLAVIAN hc!)

VOL 2/ VARUKKERS, CHAOS UK (shot in GR. BRITAIN) JESTERBEAST & EXTREMA (Itl. Metalcore) and theACCUSED!

VOL 3/ FANG & ADRENALIN O.D. (powerful UShc '87 shows)
NAPALM DEATH & RIPCORE (KILLER BRITISH SHOW SHOT IN THE MERMAID BIRMINGHAM ENGLAND)!

VOL 3/ AGNOSTIC FRONT (INTENSE!show 12/87
NUCLEAR (GERMAN HC) NEGATIVE 88

$25.00 VHS only-1 hour video, high quality Fast Delivery includes postage. THANX for your interest,send for catalogue ANARCHY!

V/A - "European Hardcore Compilation Vol. 1"

The first band on this "European" compis GOVERNMENT ISSUE (filmed in W. Germany) who offer the best footage. 17 minutes, good sound, good lighting. Next is CHALLENGER CREW from West Germany, 19 minutes, good sound, fair lighting. Third is NEGAZIONE from Italy, 11 minutes, good sound, fair lighting. Fourth is CCM from Italy, 8 minutes, good sound, fair lighting. Last but not least is 2227 from Yugoslavia, 6 minutes, good sound, good lighting. Each band was filmed with one camera, but at different venues. One hour total. (DII)

I.H.M.V., 952 Neil Ave, Columbus, OH 43201

VIDEOS

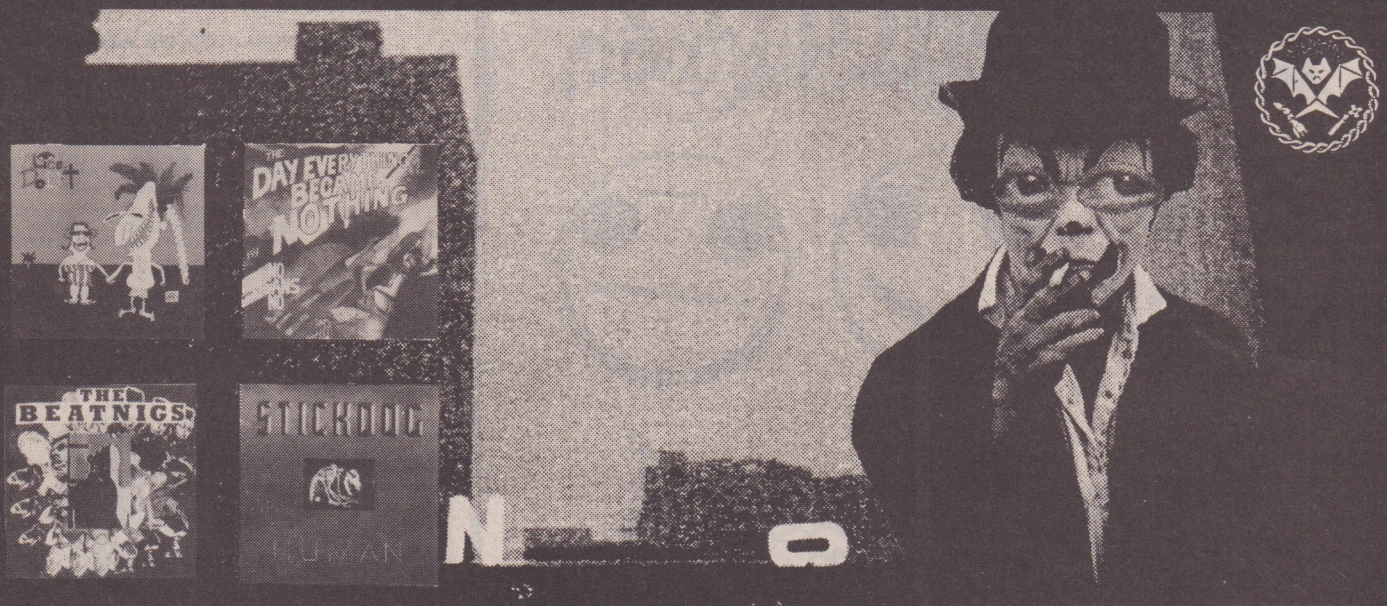
INTERNATIONAL HARDCORE MUSIC VIDEOS
952 neil avenue
columbus, ohio 43201

PRE-BOMB PEACE EFFORTS

MAILORDER IN U.S.
$7.00 postpaid:
FAITH NO MORE - We Care A Lot (The original) LP
VICTIMS FAMILY - Voltage and Violets LP
NEGAZIONE - Lo Spirito Continua LP
REMEMBER SOWETO - benefit compilation LP
VIVA UMKHONTO - benefit compilation LP
RHYTHM PIGS - Rhythm Pigs 1st LP
RHYTHM PIGS - Choke On This LP
RHYTHM PIGS - "I'm Not Crazy, I'm an Airplane" Live in Europe, imported LP
$10.00 pp:
EMMA - double compilation LP
THE EX - Too Many Cowboys double LP
T-SHIRTS $7.00 pp:
FAITH NO MORE (2 designs, 1 color)
RHYTHM PIGS (2 designs, 4 color)
VICTIMS FAMILY (1 design, 2 color)
Send for free catalog

MORDAM RECORDS PO BOX 988 SAN FRANCISCO, CA 94101

ALTERNATIVE TENTACLES RECORDS



ALICE DONUT - 'DONUT COMES ALIVE' - VIRUS 61. DEBUT LP - OUT NOW.

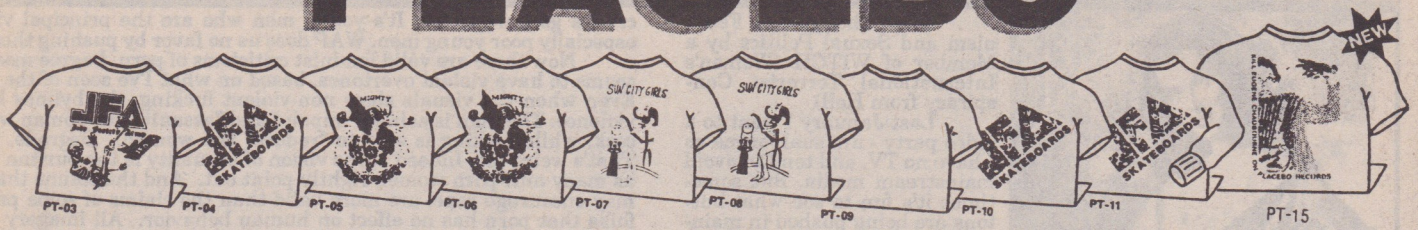
NOMEANSNO- 'THE DAY EVERYTHING BECAME NOTHING'. 6-SONG MINI LP. V-62. $6.
STICKDOG- 'HUMAN'. LP. V-64. $7.
THE BEATNIGS- 'THE BEATNIGS'. DEBUT LP. V-65. $7.

CALL THE A.T. HOTLINE FOR INFO ON TOURS, LIVE DATES, AND UPCOMING RELEASES (415) 541-5304 24 HOURS A DAY.

PLEASE SEND A S.A.S.E. FOR A FREE CATALOG, NEWSLETTER, AND STICKER. ALL MAILORDER IS POST-PAID.

ALTERNATIVE TENTACLES RECORDS: P.O. BOX 11458, SAN FRANCISCO, CA. 94101.

PLACEBO



PT-03 PT-04 PT-05 PT-06 PT-07 PT-08 PT-09 PT-10 PT-11 PT-15

PLACEBO PRODUCTS

DECKS $45.00

A. JFA PAISLEY LOGO
B. JFA ASSASSIN
C. JFA DON LINCOLN

(Add $5.00 Shipping)

T-SHIRTS

PT-01 JFA-Out of School 83 ..... $9.00
PT-02 JFA-1984 Tour "Pipe" $9.00
PT-03 JFA-1985 Tour "Skeleton" $9.00
PT-04 JFA-Skateboards Paisley $9.00
PT-05 Mighty Sphincter II (white) $9.00
PT-06 Mighty Sphincter II Tie Dye .. $12.00
PT-07 Sun City Girls I $9.00
PT-08 Sun City Girls I Tie Dye $12.00
PT-09 Plain Tie Dye $10.00
PT-10 JFA Paisley Tie Dye $12.00
PT-11 Paisley Logo Sweatshirt $15.00
PT-12 Relix Rollerskate $9.00
PT-13 Relix Skateboard $9.00
PT-14 Relix Surfer $9.00
PT-15 Kill Eugene $9.00
PT-16 Long Sleeve Tie Dye $12.00
PT-17 Dress Length Tie Dye $18.00

C.D. RELEASES

PLCD-01 JFA Valley of the Yakes/ Blatant Localism 14.00
PLCD-03 JFA Live 14.00

POSTERS

PP-01 JFA Tour 1984 ..... 3.00
PP-02 JFA Tour 1986 ..... 3.00
PP-03 Mighty Sphincter Waltz in Hell ... 5.00
PP-04 Kill Eugene 3.00
PP-05 JFA Blatant Localism '88 ..... 3.00

ALBUMS & TAPES

PLA 101 JFA - Blatant/Localism 3.00
PLA 401 JFA - Valley of the Yakes 7.00
PLA 601 JFA - Untitled 7.00
PLA 011 JFA - Mad Garden 5.00
PLA 012 Live LP/Cass 7.00
PLA 017 JFA - My Movie 3.00
PLA 901 Mighty Sphincter - Debut .... 3.00.
PLA 013 Mighty Sphincter - Ghost Walking LP/Cass 7.00
PLA 018 Mighty Sphincter - The New Mansion Family 7.00
PLA 023 Mighty Sphincter - In The Kingdom of Heaven LP/Cass 5.00
PLA 801 Zany Guys - Party Hits 3.00
PLA 666 Feederz - Jesus 3.00
PLA-025 KILL EUGENE CHADBOURNE L.P. & CASS. $7.00

CASSETTE ONLY RELEASES

A. JFA #1 - Blatant/Valley 8.00
B. JFA #2 - Untitled/MSG 8.00

VIDEOS 29.00

PV-03 JFA - Live at CBGB's
PV-06 Kill Eugene

STICKERS $1.00

PS-01 JFA-Blatant Localism
PS-02 JFA-Untitled
PS-04 JFA-Color Logo
PS-05 FJA Paisley Logo
PS-06 JFA-My Movie
PS-08 Mighty Sphincter
PS-09 Zany Guys

PS-04

PS-05

Send $1.00 for catalogue & sticker.

PLACEBO RECORDS, P.O. BOX 23316 PHOENIX, AZ 85063

TAPES

As always we have 27 hours of HC both International and US on TDK-D60's. $4 each or 5 for $17 or 10 for $32. Also available on TDK-S-AX for $1 more per tape.

BCT

POB 16205
SDCA 92116

1 ***First S.*** - CLITBOYS, VIOLATION, SKOUNDRELZ, EAT THE RICH +4
2 ***Music on F.*** - WRETCHED, INDIGESTI, RAW POWER, CRASH BOX +4
3 ***Eat Me*** - WHITE FLAG(HC), KILLROY, SOLUCION MORTAL +4
4 ***Ahh!*** - CCM, PEGGIO PUNX, EU'S ARSE, NABAT, CHELSEA HOTEL +3
5 ***RAW POWER*** - 83 & 84 studio & live. 45 cuts.rips.
6 ***Last W. X. I*** - JUGGERNAUT, RAW POWER, PUTRID FEVER, DEMENTS +4
7 ***L.W.X. II*** - CCM, I REFUSE IT!, TRAUMATIC. Live 83.
8 ***RATTUS*** - 34 cut live/demo non-lp stuff 81 to 83.
9 ***TERVEET KADET*** - 82 to 84 live/demo.
10 ***I'm Buck N.*** - LOVE CANAL(HC), DETENTION, PSYCHO +10
11 ***Brain of S.*** - SNUFFLEX, YOUTH KORPS, VICIOUS CIRCLE +15
12 ***Hideous F.S.f.H.*** - ENTROPY, BORN W/OUT A.F., UPS, HATES +11
14 ***Tropical V. I*** (Brazil) - OLHO SECO, COLERA, RATTOS DE PORA +4
15 ***T.V. II*** - DOSE BRUTAL, M19, ESTADO DE C., OLHO SECO, INOCENTES
16 ***Senza T/GDHC*** - CCM, IRI!, WARDOGS, JUGGERNAUT, P.FEVER studio + 2
17 ***RAW POWER*** Live USA 84- 43 cuts from 6 gigs, yow.
18 ***Thrasho Ergo Sum*** - MOB 47, ENOLA GAY, ANTI-CIMEX, MOTTEK +8
19 ***INDIGESTI*** - all known recordings thru 83 w/ awesome lst ep
20 ***INJECTIONS*** - only non-thrash bct tape, 78 style.
21 ***Kaaos II*** - ENTROPY, MASSACRE, SPASTIC RATS +3
22 ***Spanish HC*** - MG 15, IV REICH, R.I.P., ULTIMO RESORTE, FRENOPTICS +1
23 ***FUNERAL ORATION/GEPOPEL*** - 30 minutes each, unique hc
24 ***Car Crash M.*** - FEAR ITSELF, SUBTERRANEAN KIDS, CHAL. CREW +5
25 ***They Decide..Y.P.*** - P.S.A., CCM, KINA, IRI!, VIVESEXIONE +3
26 ***Barrabas/Kaaos I*** (here) - TK, W.D.M., APARAT, KTMK, VARAUS, +4.
27 ***Experience t.F.of T.C.*** - DIRECT ACTION(Can), EMILS, EXTREM +4

FREE CATALOG

RECORDS →
- ***INDIGESTI LP*** 12 blazin' cuts - $6 -
- ***I've Got An Attitude P. ep*** - WRETCHED, RAW P., MOB 47, PSYCHO, FUNERAL ORATION, QUOD MASSACRE, S.MALFUNCTIONS $2.50 -

Assorted european etc. records/zines come & go + auction of now 600 records, just write for list. 80% or so of bct debt will thus die!

ALL PRICES PPD. ***WRITE FOR FREE CATALOG*** or suck on this, it works. later chris2.

THE TAPE YOU'VE BEEN WAITING FOR:

THIS IS ST. LOUIS HARDCORE

40 min. of 7 rockin' St. Louis bands!

B.F.D.
ULTRAMAN
DEAD PLANET
INVIXOUS

W.T.G.

ST. LOUIS'S LAFFIN' STOCK

Duck Duck Goose

$3.65 ppd. In U.S.A.
$4.00 ppd. Out of U.S.A. (Allow 4 to 6 weeks for delivery)

Send check or money order to:

Mike Huzar
202 So. Barat
St. Louis, Mo. 63135

WE AIN'T COME THAT FAR BABY!

Some Thoughts on Feminism and Sexual Politics by a Member of WITCH (Women's International Terrorist Conspiracy from Hell)

Last January I went to a video party - unusual for me as I have no TV, and tend to avoid mainstream media. But sometimes it's fun to see what buttons are being pushed in mainstream minds, so I indulge from time to time.

One film we saw that night told the tale of male misfits seeking revenge against establishment men (jocks) by sexually humiliating the latter's establishment women (cheerleaders). The climax came (pun intended) when the top misfit disguised himself as the top jock, and fucked the top cheerleader, whom we're told belongs to the jock. Pinned to him. This is called rape, and of course she loved it. Best fuck she ever had! Said so herself. The audience was led to sympathize with the sexual humiliations because these women were portrayed as rich bitches who needed to be put in their place, which is of course on their backs. Hardcore porn? Nope. A mainstream comedy... "Revenge of the Nerds".

Consider this quote; "Rape was an insurrectionary act. It delighted me that I was defying and trampling upon the white man's law...that I was defiling his women - and this point, I believe most satisfying to me because I was very resentful over the historical fact of how the white man has used the black woman. I felt I was getting revenge." Nor did this man have any qualms about using black women like a "white man", as he goes on to say, "I became a rapist. To refine my techniques...I started out by practicing on black girls in the ghetto..." Hey sister it's for the revolution! Know who said it? Eldridge Cleaver. Methinks he has the Hostage Syndrome. He's been held captive for so long the ways of his captors have become his own! I believe it was Maya Angelou who said, "When black men talk change, they mean exchange." They want to be boss honky.

Rape is like lynching. Both acts are intended to keep a group of people "in their place". The actions of rapists and racists stems from personal feelings of social inadequacy. However they believe they're powerless against the institutions that encourage their inferiority complex, so they transfer their anger to those they see as weaker. Like the monkey who beats on the littler monkey 'cuz a bigger one beat on him.

Today feminism seems to stand only for the values of those middle class women who will benefit most by assimilating into the power structure. Like Eldridge, they have the Hostage Syndrome. They talk change and mean exchange. And if we listen closely we hear they share their captors values and visions.

These are the women leading the current move to censor porn. They include Andrea Dworkin, Catharine MacKinnon, Gloria Steinem and Women Against Pornography (WAP). They say they only wish to censor materials that eroticize violence. This sounds good until we consider their personal visions of sexuality. Andrea Dworkin begins with the premise that "men love death...men especially love murder." She goes on to say that woman-man sex is only acceptable if the penis stays limp - a hard cock is tantamount to rape. That's weird Andrea. Catharine MacKinnon says 'violent porn' is "any look that invites penetration." WAP goes so far as to say the Calvin Klein ad featuring Brooke Shields, is 'violent porn.' Men might get hard watching it. Certainly the ad promotes a wimpy image of women, while selling an unhealthy product (tight jeans) designed to keep us wimpy. However women have to share some of the responsibility here, as that ad was aimed at us because it sells. Many of us still choose to buy into that image. WAP deliberately promotes a false image of Woman as Victim, just as their captors do. One way they do this is by denying women are partly responsible for the proliferation of wimpy female images. Instead they say, if a woman still wears high heels, it's not because she chooses to, it's because she's a helpless victim of patriarchal programming, who need 'enlightened' middle class feminists to protect them from themselves by legislating laws. Great. Just what we needed--a Great White Mother. WAP also tells lies when promoting their image of us as Natural Victims needing protection. They tell us women are the principal victims in all violent crimes. Actually, women only make up 7% of the victims of violent crimes, even allowing for the fact that many of these crimes go unreported. It's young men who are the principal victims, especially poor young men. WAP does us no favor by pushing these lies.

Now there are valid feminist criticisms of porn. I agree most porn seems to have violent overtones, based on what I've seen of the genre. Even when the visuals show non-violent fucking, the bylines hint at violence. The man is said to "impale" and "assault" the woman with his cock, while fucking is said to "reduce" the woman. Degrade. Defile. That's weird too. Indeed porns vision of sexuality is the puritan vision, as many anti-porn women rightly point out. And the claims that porn may encourage rape, are more valid than the claims of some pro-porn folks that porn has no effect on human behavior. All imagery effects behavior, and porn is no exception. Equally ludicrous are the claims of other pro-porn folks that pornography is a catharsis, meaning if we didn't have porn there'd be more rape, more women being mutilated, because men have an innate need for violence. Or as Andrea says, "men especially love murder."

Regardless of whether porn leads some men to rape, it's safe to say that porn would not have evolved without rape. Historian Will Durant goes so far as to say civilization couldn't have evolved without the establishment of rape as a tool for enforcing the establishment of the agricultural, patriarchal family clan, whom he sees as the first factories. Not all peoples know rape, and it's a rare primitive culture that practices it. It may be a learned response. Or it may be a response to environmental conditions such as overcrowding and/or famine. Those human cultures who do know rape seem to be the ones who've reached the limits of what their land can support. Rapist cultures are also sexually repressed cultures, another response to the tensions created by overcrowding. Other animals have also been observed to rape when faced with these conditions, especially among the primates and canine. And if the rapist culture begins to urbanize and develop a market economy, a sex trade also evolves. Any discussion on porn and rape would be incomplete without considering this. Let's acknowledge Mama Nature's powers too.

The original feminist vision is nothing like it's become since middle class women with the Hostage Syndrome staged their coup and took it over. There's evidence the government and the industrialists were behind this takeover also. They've made their goals our goals. Instead of striving to dismantle the power structure, we're told to work for "meaningful work and adequate compensation," like all good honkies do. Yet this is an unattainable goal. If everyone were guaranteed meaningful work, who'd do the shitwork? No one. And what do they point to as example of meaningful work? The woman executive who is most successful at playing the patriarchal game of raping Mama Earth. And if we're going to play that game we have no right condeming the patriarchs.

The hand that rocks the cradle does indeed rule the world, or as the Haudenausaunee (Iroquois) say, "You are what your mother is. The ways in which you see the world and all things in it are thru your mother's eyes." This is why the power structure fears any radical women's movement. They need to make sure we continue identifying with their world view - with their way of life. Free thinking women may deliberately raise radical children who do not identify with the dominant culture. Children who are free of the Hostage Syndrome, and know the difference between change and exchange. Indeed many of us are already doing this, including myself.

Gloria Steinem, founder of Ms. magazine, the Women's Action Alliance (WAA) and Women Against Pornography, is a leader of the move to subvert feminism away from it's radical roots. Gloria told us the appointment of Sandra Day O'Connor to the supreme court was a victory for women every where. Why? Because now we have a woman upholding the same oppressive laws? What Mary Daly has called a "token female torturer"? Gloria also said only when women earn the right to be combat soldiers and share in the responsibility for national defense, will we be given equality. Great! Now we have women fighting for the right to go kill fourth world women and steal their lands. Truth is we will only have equality when the act of birthing is considered as courageous as the act of dying. Many primitive (fourth world) peoples know this, and honor new mothers as Mighty Warrioresses, for in birthing they have bravely danced with death so the life of the tribe can survive.

What many people don't know is that Gloria Steinem worked for the CIA in the 1950s, subverting communist youth festivals in Europe. She calls this "the CIA's finest hour". She's also good buddies with the Rockefellers, the major funders of the Women's Action Alliance, whose purpose is "information gathering" - i.e. keeping tabs on trends among feminist groups. There's also evidence Ms. is a CIA front, designed to subvert feminism into a more acceptable and controllable force.

This brings us back to porn and rape, for now we must question the motives behind Gloria's involvement with WAP and the push to tamper with the Constitution by censoring porn. Nor is Gloria a stranger to censorship. In 1976 she pressured Random House into censoring a chapter in a book called "Feminist Revolution" by radical women called Redstockings. The chapter detailed Gloria's CIA-Rockefeller connections. For this reason, no matter how much I dislike porn, and no matter how 'moral' the reasons for censoring it sounds, I will not support it. I prefer abolishing laws to creating them, and so where sex trade issues are concerned, I've decided to support whores rights instead. I like seeing folks help themselves while cleaning up their own backyards. I also believe that only whores can clean up the sex trade, because only those who live it know what the real problems are and how to correct them, but first they must be freed from legal and economic restraints. Or as Margo St. James says, "I'm against the use of the word 'pornography'

as it is being used today by Catharine MacKinnon and the rest of the theorists and ideologues. Any theory that comes out about prostitution should come from the inside out, not from the outside in; otherwise it's arbitrary." Margo is a founder of the whores rights group COYOTE (Call Off Your Old Tired Ethics). She goes on to say, "As far as the violence is concerned, I feel it's the stigmatizing, the whore stigma, is what legitimizes the violence, even in the home, because when the husband slugs his wife, he precedes the abuse with 'You slut!' 'You whore!'"

In many Native American mythologies, Coyote is Trickster, an obscene culture hero who tricks us into growing by throwing our worst fears in our face. This is what whores have begun doing for feminism, and I for one am glad. It's been needed. Whores have begun challenging what has become the official feminist position on sex trade issues, saying that if feminists are going to claim to speak for all women, we better start listening to what other women are saying, even if we don't want to hear it. Especially if we don't want to hear it!

Yes, there are women who whore because of financial necessity, and others coerced into whoring by abusive men, but these women say there are many who whore by choice, they like their work very much thank you, so don't use the pimp as the bogey behind our rationalizations for condemning their chosen profession. These women say they're independent, in control, and certainly not as exploited as the majority of the workforce. Yes, prostitution is a patriarchal tool, but so is marriage, the market economy, and the whole damned civilization! So why single out whores? Because they fuck a lot, and we all know fucking reduces them? Or because they get paid to fuck alot? Historically whores were some of the only women with enough financial independence to refuse marriage, the others being midwives and craftswomen. Whores say that thru-out history the regulations placed on prostitution were designed to keep the good girls separate from the bad girls, because if the wives and whores ever got together, wives might learn how much their time is worth, and how to ask for the money. Since the beginning of the sex trade, whores have been banned from those areas where wives were most likely to congregate, and now they're saying it's time for women to reject these divisions, as well as the man-made belief that fucking reduces us.

Whores point out that whenever the sex trade is driven underground, women start getting killed because they're forced to work in more isolated conditions, and the safety networks they established are disrupted. For this reason they feel it's important to stop the move to censor porn. And they're correct to point out that middle class feminists in the beginning of this century, played a very large role in pushing the so-called reform laws thru that whores are still struggling under, and for the same reasons middle class feminists today are citing for censoring porn. Before the reform laws of 1907-1918, whoring was dominated by the woman-controlled brothel system. Brothels not only provided whores with safe working conditions, they were also the first safe houses for widows, battered wives and runaway girls, providing destitute women with one of their only alternatives, to whoring, marriage and the convent, by hiring them as cooks, housekeepers and seamstresses. Sometimes whores, midwives and nuns worked together in bringing women to safety, running our own local underground railroads. What did we gain by destroying this network? All the reforms laws did was break the brothels, replacing them with pimps, red light districts, and streetwalking as the dominant way of doing business. And now women were turning up dead, because they're isolated. Whores are quick to point out that killers can't tell who's a whore and who isn't anymore than johns can, and all these laws do is make every woman on the street suspect. Says Margo, "The effect of criminalization is that clients are guaranteed a turnover and a variety, which are what they want."

Whores today say they could play a large role in helping the runaway children on the streets...indeed they deal with these children everyday, and know their problems better than we do...but first we must get these bullshit laws off their backs so they can recreate their brothel culture. Do we really want to clean up porn? they ask. Get rid of the violence? Then drop the whore stigma and legitimize their work, so they can go after the abusers without fearing social and legal repercussions by admitting they're sex trade workers. The whore stigma is what causes Linda Lovelace and others to choose to allow themselves to be victimized, not the work itself.

Like all issues, the sex trade issue is also a Trickster, and what may sound politically or ideologically correct may not translate well into reality. Indeed it rarely does, and for this reason ideology should never become a substitute for reality. It's good to have a vision, but we also have to work with what's available. We need to listen to all peoples, consider things from all angles, and above all, we need to extend to others the right to solve their problems as they see fit. Instead liberal white folks seem to think only they have the answers to everyones problems, and it better be done their way too. This is wrong. Let's drop the Great White Mother act. We're not Jesus, and no one wants us to save them, so get off the holy crusade. This is what whores are saying.

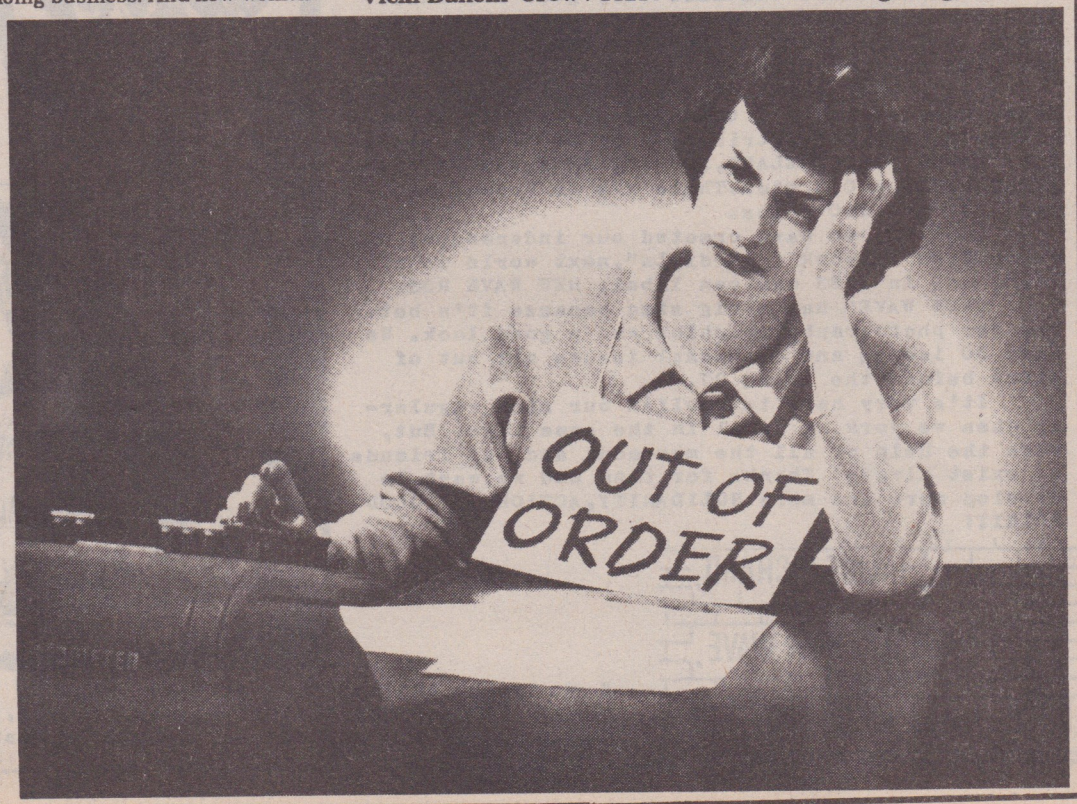
I'll end with another story, one that many would call violent porn, and this time I agree. This is the story of how the birthing table came to be. Before 1663, European women birthed in birthing stools attended to by midwives. The benefit of birthing in a squatting position is that we have gravity working with us, as any midwife knows. And there are still midwives by the way. I work with two local midwives as an herbwife, advising them on herbal remedies. Unfortunately the sexual politics of homebirth vs. hospital birth is also ignored by most feminists. Just like whores, midwives are working outside the law in many states. It's called practicing medicine without a license, to which midwives respond that pregnancy is not a disease.

Now Louis XIV of France liked to watch women birth. It made him hard. He hid behind a curtain and watched while masturbating. In other words, Louis was a nerd. But the midwives stool didn't let Louis see as much of our cunts as he liked. He wanted to see some flashin' gashes! So he got his court physician, another nerd named Bouchet, to convince his wives, mistresses and other ladies of his court, that it was safer to birth strapped to a horizontal surface with our asses in the air, attended to by a "superior" male physician. This soon became fashionable among the European elite, 'cuz honkies is dumb! And today many women still birth strapped to a table, all because some freak wanted to jerk off. Of course because we no longer had gravity working with us, birth became more difficult, especially among upper class women who strapped themselves in body crippling corsets, and so the "superior" male physicians developed the forceps delivery, pulling babies out. Forceps delivery is very painful, whereas in abnormal delivery the moment of birth feels great! It's the ultimate orgasm! The big bang! And the increased need for forceps, caused by the creation of the birthing table, led to the "superior" male physician's rationalization of drugged birth. Not only are women drugged at birth denied their right to know that birthing orgasm, they can't push their babies out either, and so now we have the caesarean section, where our babies are cut out of our bodies. One thing led to another. And that's weird too.

Support your local whores. While you're at it, support your local midwives too. And never, never forget to support your local witch—that wild and wanton-she-devil who dwells within all us beasts with cunts!

The quotes come from the following sources. The Politics of Rape-Diana E.H. Russell... Good Girls Bad Girls: Feminists and Sex Trade Workers Face to Face-edited by Laurie Bell. Other sources and recommended readings: "The Victim Syndrome: A Troubling Turn in Feminism"-Jean Bethke Elshtain, The Progressive June 1982... Pornography and Silence: Culture's Revenge Against Naturen... The Story of Western Civilization Vol 1-8- Will Durant... Akwesasne Notes: A Journal for Native and Natural Peoples-The Mohawk Nation... "Inside the CIA With Gloria Steinum"-Nancy Borman, Overthrow July 1979... "Did Rocky Buy the Women's Movement?"-Victoria Woodhull, YIPster Times, April 1976... Gynecology: The Meta-ethics of Radical Feminism- Mary Daly... The Lost Sisterhood- Edith Rosen... Of Woman Born: Motherhood as Experience as Institution- Adrienne Rich.

Vicki Dancin' Crow / 11216 Peacock Rd. / Laingsburg, MI 48848



TUNGA-TUNGA FANZINE

A FORUM FOR POSITIVE HARDCORE AND POSITIVE IDEAS

A BRIEF HISTORY

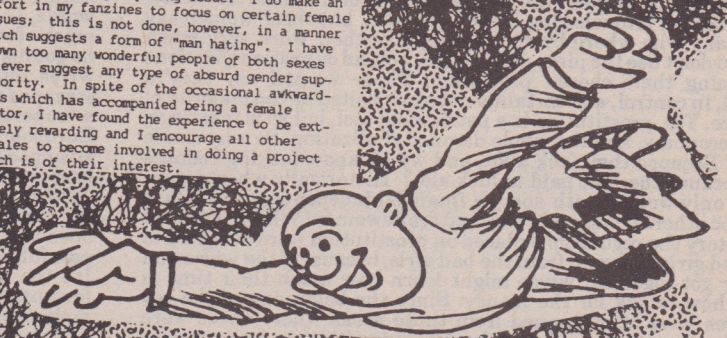
After a long period of interest, I finally decided to start a fanzine in the summer of '86. Oringinally, it was to be a collaborative effort between my friend Tim and I, but eventually it became an independent project. The first issue of Tunga-Tunga! was released in October of '86, the second in July of '87, and the third in March of '88. Hopefully, I'll be able to put out fanzines a lot more often than I have been.

WHAT IT'S ALL ABOUT

I have given Tunga-Tunga! a motto of sorts which reads "A forum for positive hardcore and positive ideas". Ideally, this is what I would like my fanzine to more intensely become. The term "positive hardcore" is not meant to imply that all bands featured in my fanzine must have short hair and sport an X on their hands; by the same token, however, such bands are not discriminated against. I wish to include in my publication, bands who possess attitudes which I feel are capable of encouraging positive thought and change both within the hardcore scene and outside of it as well. And because I feel that fanzines are a very personal thing, I try to include at least one article of personal opinion in every issue; it is my intention that with increased knowledge, IT may cover political topics in the future. Opinions of others may also be printed in my fanzine, and it is my hope that such opinions will be thought-provoking to at least some degree.

BECAUSE THIS IS BEING PRINTED IN AN ALL FEMALE ISSUE...

I felt it might be useful to mention that I myself am female and would like to offer my congratulations to MRR on what will hopefully be a successful and eye-opening issue. I do make an effort in my fanzines to focus on certain female issues; this is not done, however, in a manner which suggests a form of "man hating". I have known too many wonderful people of both sexes to ever suggest any type of absurd gender superiority. In spite of the occasional awkwardness which has accompanied being a female editor, I have found the experience to be extremely rewarding and I encourage all other females to become involved in doing a project which is of their interest.



LAST BUT NOT LEAST...

I would first like to thank MRR for allowing me a bit of their space to ramble on. Secondly, a big thank you to all of the people who have supported and/or contributed to Tunga-Tunga! in any way. Thirdly, my third issue features HALF OFF, DESECRATION, SNFU, LAST OPTION, DAGNASTY, AGNOSTIC FRONT and INTACT ($2.00ppd). Thanks so much - Louanne.

3329 LONEFEATHER CRES.
MISSISSAUGA, ONT.
CANADA L4Y 3G6

Aline and Patrice have created "NEW WAVE" zine on 1980. We want to inform on all new waves in music since 1975: punk, cold wave, experimental music, and after, hardcore, speedmetal, etc... And also, not only on anglo-american scenes, but we want to show that there was also very good rockmusic in South America, Asia, Eastern Europe, etc... And prove that the youth culture is not only music, but also goremovie, novels, cartoons, videos, etc...

"NEW WAVE" works with all other french fanzines because we want to develop a strong alternative press. We distribute more 100 other zines like WAVES, HARDCORELAND, AGENT ORANGE, EST-CE BIEN RAISONNABLE, BRONX, etc..There are in France bet - ween 350 and 500 zines.

In 1982, we have created our independent distribution network ("Al di La", next world in italian) and in 1983 our own label, NEW WAVE RDS.

"NEW WAVE" has a big size because it's better for photographs, graphics and a good look. We have 30 issues and 5 special issues all out of stock before the issue 27.

It's very hard to publish our zine regularly when we work on label in the same time. But, with the help of all the movement and our friends we exist always! Thanks for them and we want to develop more and more SOLIDARITY, ACTION and GOOD SPIRIT!

ALINE RICHARD,
A.P.M.C. NEW WAVE,
B.P. 6 - 75462 PARIS CEDEX 10

Each issue: $2 including postage
Send 1 IRC for our listing (zines, records, tapes).
You can send all promotional material. Thanks!

TAMMY-TIME TO UNITE FANZINE

WOMEN IN THE PUNK SCENE

What do you think of when you hear those five words? Do you envision a mini-skirt, leather jacket and heeled pumps? That is how some men view the women's appropriate role in the hardcore scene. Well, I being a woman, do not accept that role. I'm not saying I won't wear minis or heels, I just refuse to suppress my goals, talents and potential because some say and believe that women just don't and can't use their minds to better the world, and on a smaller scale, the hardcore scene.

We, as women, have been conditioned and programmed to believe we are unintelligent and incapable of making a difference. We are conditioned to be the silent party, the all-agreeing, all-submissive, all-unknowing, docile female. This indeed carries over into even our alternative punk scene.

Whether some wish to acknowledge it or not, a lot of men in the scene view women as unintellectual, unthinking, punk rock fashion plates. They are made to think this way, partially by the fact that a lot of women in the scene play up to this role and actually enjoy it. They have been well-programmed into believing that they are indeed as helpless as man says they are. Yet, there are women such as I, who will prove those narrow-minded men and women, in and outside the scene, wrong. Women who will use their minds and talents to their farthest point to get what they feel important out and to help others by uncovering and exposing apathy and oppression, also by sparking ideas and thoughts in minds. We women who are already actively involved in the H.C. deal realize how small our numbers are. Our numbers are small but they are also very much recognized. I think, for me, the fact that I am a woman and I do a fanzine offers much extra satisfaction. Extra satisfaction because with each compliment, with each issue, with each article the myth, the sick myth of women's stupidity and helplessness is being destroyed, bit by bit I have been told by guys who view my fanzine that it's very hard for them to believe that I, a girl, do the zine all on my own. They ask, "Don't any guys help you out?" They too have been indoctrinated to believe the myth as true. Although no insult is intended when they ask, they show how they too have been made to believe in the women's "correct" and "proper" role.

I have seen few women actively participating in the scene and I wish women would realize their potential, their absolutely limitless potential. The exact same potential men have available to them. And beyond realizing it, put it to use, make a difference, chip away at the myth. Like anything worthwhile, it's not easy. Oftentimes it's very, very trying and difficult, but in the end it's the very best sort of satisfaction. Defying stereotypical roles and building new views and thoughts.

Equality and Action Peace and Love, Tammy

Time To Unite fanzine/ 11980 Welby Pl
Sunnymead, CA 92388

FRIGHTWIG

Deanna Ashley of FRIGHTWIG tells all

I have chosen to work in the music business. It's not an easy task, but this is America--land of T.V. and sugar smacks. Keeping your mind, body and spirit healthy in these times requires a lot of hard work.

FRIGHTWIG (definition) Originally a slang term used in the 1950's, by men, to describe a woman who was not put together properly; messy hair, smudged lipstick, torn hose.

MUSIC I find inner peace and happiness playing my bass, writing, and singing. Frightwig's music is the tool to do our part in today's crazy world. It is a way to release thoughts, to share with other people, and hopefully make someone stop and think for a moment. Playing and singing--getting that groove--is truly a religious experience.

IMAGE Besides the music, image is what I love the most! We wear whatever we feel like whenever we feel like it. Cecilia might wear Navy-issue bell bottoms, I might be in a 50's dress and Rebecca is probably wearing an american flag. Our "image" is freedom, strength, and love of life.

RELIGION Organized religion is a very popular form of control. The fear of god--oh you sinners, what drama. Organized religion looks to a higher spirit. Each and every individual, that higher spirit. Within each of us is the divine light. If people would realize this, the world would be a much more loving place in which to live. Free thinkers unite.

POLITICS Equal rights, freedom of choice for all! Ya! It sounds a little too groovy this day in age. The theory our country subscribes to sounds nice, looks good on paper, but....the truth lies in the blood shed by the Indians, not 100 years ago. American Indians were peaceful people living in harmony with nature; just wiped out....think about it!

Last summer, our nation watched Iranscam on T.V. for lunch. In Los Angeles, they had Jello Biafra for lunch. "Hell! NO! We don't want no war in El Salvador" a little late for that song. No fighting, please!! Paranoid old people afraid of "reds" in the backyard, and in our frontyard we have the K.K.K. getting together for their yearly bar-b-que ya! ya! ya! What positive things can I say? Live in peace with yourself and the world around you. Do not live in fear. Fear is a form of control!! Work towards creativity. Creativity spawns peace with yourself, and then you can help others in your own way.

MONEY Ya! We want money, along with everything else. We, however, will not sell upper torso or work with people who don't respect us for who we are. I figure it's just like any business of your own--you work at it, build it up, and it will support itself. You must be true to your work. Nothing (sex, money, drugs, etc.) can be more important to you than your work.

SEX Just a few words on this subject. We do not hate men. What we hate is being treated like brainless holes. We do not like groups which promote separatism. Since our sexual preference seems to interest some people, let me tell you; it's none of your business.

STYLE O.k. ya got your punk rock, hard core, hippy, heavy metal, death rocker, on and on and on...to me it is all fashion, a trend. There certainly isn't anything wrong with dressing up. But, when your safety becomes questionable because of your attire or lack of it, that's when fashion stops and fascism starts. Did you know that skinheads have long hair underneath their scalps?

SUCCESS How do you define success? Some people measure it by dollar signs, but success is the satisfaction in your own doing. It's the sense that you conduct your life's work for yourself.

FRIGHTWIG...THE LEGACY

One of the important things FRIGHTWIG does is to inspire young people (especially girls). We show that you can do what you want if you are true to it and work hard--you will succeed.

In my life, FRIGHTWIG has given me peace of mind and introduced me to lots of creative, kind human beings. If I died today, I could say I was happy and that I worked at what I wanted to--could you?

FIGHTING SMUT

MRR: You're two women who are very active in the business end of the scene, so let's find out about that end of things. Joanna, you've been active for how many years now?

J: Since I was 17.

MRR: How old are you now?

J: 23. Before that I was involved in the punk scene, but I just went to shows and was involved in the squat where I lived. It wasn't a big thing.

MRR: What was your initial involvement?

J: First, it was with a few other people setting up a shop in the squat called Wyers, selling records and tapes, zines, etc. After that, Emma opened and I worked there, and after it closed down I worked at Van Hall. I was in a band (Nog Watt) for two-and-a-half years, and for the last 3 years I've worked with De Konkurrent, an independent record distribution and a label.

MRR: As a woman, did you find it hard to be accepted as someone with a strong personality, doing all these things.

J: It's funny, like with Emma (which was a big project), there were many women working there—maybe more than males. It was normal. It was the same at Van Hall and De Konkurrent. The only thing was the band, because we were four girls, one of the first bands to play hardcore in Holland. It was strange, we were insecure and wanted to prove ourselves—we practiced for more than a year before we started playing because we were so scared. But with the other projects, I don't think it was harder or easier being a woman.

MRR: Ruth, let's start with your roots in the scene. When did that begin?

R: It's been just about 10 years now. I began in radio, a year at KMLS in Santa Rosa, and that's when I discovered punk rock. I was doing radio before that, an "import music hour" which became a "punk rock music hour." Then, I continued radio in San Francisco, hooked up with KSFS, KUSF, KALX and eventually with MRR Radio at KPFA. During that period, I was doing "Damage On The Air" (a spin-off of Damage magazine). Then we started the records and magazine with MRR, and then I took a job with Rough Trade for 2 years, and then Mordam Records, which works as a collaboration of labels who sell and collect money as a group—and after a couple of years also became a label.

MRR: Those two years at Rough Trade were when you really learned the ropes of...

R: ...the record business, yes. Up until that time, I was always communications oriented, finishing my bachelors degree in broadcasting, I was well on my way to making a career in radio. I was waylaid by Ray Farrell (now at SST Records), so it was purely accidental that I ended up in records. I could very well have been a professional radio person now, who knows.

MRR: Was it a scary step for you to start your own organization?

R: Sure.

MRR: I've known you for a long time, and you've impressed me as someone who really has her shit together and is organized and very strong and doesn't back down, etc. Is that the real you or the exterior?

R: That's my defense, everyone has their defenses. But as far as setting up Mordam Records, that occured after one of Rough Trade's regular coup d'etats, and I was involved in a fairly evil one and came out the other end discovering that the music business sucks, it's extremely evil, it is the entertainment business, and for me, walking out of there was, for one, vengeful. I could prove to them that I could do it better than they could ever do it—which I don't think I've proved, but I did have that vengeful feeling for a while. Secondly, the big problem in independent music was that, for one, there was not enough solidarity, and two, being that business is so cutthroat, people are being killed off on a daily basis, economically, and to devise a way to help them economically survive through cooperation. That was my major idea, and to do it on my own was frightening, and I didn't do anything till somebody said "let's go for it"—which was Biafra, followed by you, Tim. Sure it was scary, but I was so vengeful during that period, was so angry at the music business, that I really wanted to prove that it didn't have to suck that bad and that the scales could be tipped in the other direction.

MRR: What do you think now?

R: I think that they have killed us worse than I ever thought could be done and that now is a time for drastic measures to save the independent music scene. It's even more monopolistic.

J: I think it will become like that in Europe, too. But at the moment, it's a little behind there.

R: The trends always seem to happen a year or two later there.

J: But now, the smaller labels, and De Konkurrent are doing well.

R: Joanna and I have worked together for the last couple of years, a combination of the two labels—sister labels. When I started working with them, the U.S. was hopping and I could come to them in a very strong position, and they were in a weaker position. But now it's completely the opposite: they are kicking ass in Europe and I'm having a really hard time.

MRR: What do you attribute this to? Is this the laws of capitalism at work, the growing monopolies? Is this how things work? Is every independent scene that comes along just bound to be a minor league or coopted?

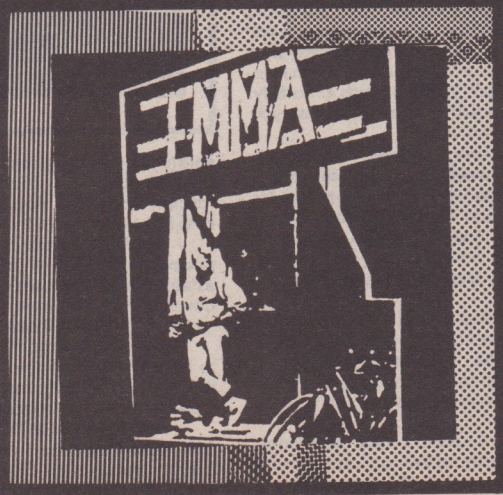
R: All of that has historically been true, sure. But I think the one difference with this particular course in history is that this has lasted for over 10 years. As we've talked about this a million times in MRR, it's a much more entrenched, underground network on various levels than ever before. I think it's really kind of falling to pieces right now, but still, it's existed for that long and still there's more root there than what's ever existed before. And that's why there's potential for saving it.

MRR: In doing business, what lessons have you learned?

J: I think I've become really cynical about everything. In the beginning, I really believed in what a lot of bands said, that they really wanted to do it in an independent way. But I've really seen so many things change in the last couple of years. Those who screamed the loudest about being independent have been the first to go to the big labels and big money. Actually, it's not big money but they think it is. They preached for years and years that big business sucks, but as soon as they've offered money up front, they take it and actually believe they're not getting ripped off. I am of the opinion that when you work with an independent label that really does their work, you probably get more money out of it. Alternative Tentacles, Mordam or De Konkurrent give so much more of a share of the profits to the bands. It's sad to see people fall for that.

R: I'm cynical in the same way, except even more so. I've always believed that if you support the independents and the independent acts are truly independent, the band always comes out better. On the other hand, what I see right now is so bad, that a lot of artists have their backs against the wall. If they want to exist, they have so few options. As an independent that has busted its ass, I really feel that I can't do much for them. There's no way for me, anymore, to ride that line of compromise—being truly independent but selling as many records as possible. I just can't do it any more, and I'm even more cynical, so I understand when some bands—especially those who never claimed to be independents—sign for cash or prestige.

J: In Europe it's different. In the U.S., labels like SST are so big that some bands would find it better to be on that label because people listen to SST. Even if it's a shit band, it's on SST, they're a big name, they're so professional, there's so much money put into promotion. But in Holland it's a bit different because the bigger labels, like Boodisque, put out so many records that they don't even care about it. They might promote it for 1 or 2 weeks, but a smaller label has



ING CYNICI
'T NOT GIV

Ruth Schwartz of Mordam Records and Joanna Mak of De Konkurrent explain their support and criticisms of the independent music scene.

more time and energy to do better promotion.

MRR: Do you think part of the problem lies with the independents as well, that they didn't do their jobs thoroughly?

R: No, not necessarily. Sure there's a lot of people doing it as a hobby, and there's those who use the independents as a stepping stone. But I think that a lot of people have worked their asses off and are basically being bought up, sold out, pushed out of business—it's a really matter of survival right now in North America. I wish there had been more cooperation amongst the labels earlier on, and maybe it wouldn't be so bad now. But it's becoming extremely monopolistic in the United States, which is different than in Europe, though it seems to be moving in that direction there too. But I'm even more cynical now because I'm sitting in the middle of it with absolutely brilliant bands and labels and nobody gives a damn. That falls on the fans, the bands, the radio people, the shop owners, the distributers—it's all the way across the board. But the big companies are eating up the little ones, and it's become a matter of survival for them, they can't survive any other way.

MRR: So they have to make production and distribution deals in order to maintain their name.

R: Or to maintain the level which they're used to. My whole thing right now, if you really want to be independent, which is something that I admire and aspire to, then you have to think small. They can put me out of business before I sell out. You have to change your aspirations, change what you're used to, just think small. It's not going to happen the way it did a few years ago.

J: One basic difference between America and Europe is that the independents are more underground there. We sell so many records to totally illegal mail order operations, people working out of their houses. In some countries, especially Germany, it's really big. There are maybe 50 small mail orders there, which all together adds up to a lot of records sold. Here in the U.S., it's harder to be illegal.

MRR: In general, Europe is less capitalistic, right?

J: Not all countries, but generally. But still, people complain there about a $2 door at a squatted gig for 3 bands, yet line up to see Suicidal Tendencies for 10 times that much and don't complain. You can see it changing, people are just into being consumers and don't give a fuck anymore. So that kind of cynicism will eventually create the same kind of situation you have here in the States now.

R: It's hard to stay inspired when everybody around you is selling out or copping out.

MRR: So how do you survive in that kind of deteriorating situation?

R: Think small. But the difference I see between the U.S. and Europe is—and I'm no economics expert—but it's such a huge territory here, and with that much territory you have that much more power. They may have a big monopoly in Germany, in Holland, in England, but the territory is much smaller and the power is relative.

J: That's really true. Especially with England. They are so isolated there. Some records may really sell a lot in England, but nobody on the continent will ever hear of them.

MRR: So, think small means what?

R: Don't expect to sell thousands of records anymore, don't expect that everybody's gonna want it, don't expect that you're gonna make a lot of money, don't expect that a lot of people are coming to your shows, don't expect that there are a lot of shows to play. Think small and humbly, that's the only way to maintain independance right now because so many people are cynical. I know that for myself, I've been fighting the cyncism really hard for the last year. What I had been dealing with was pretty huge given its arena, and it's just not there anymore. I really don't want to give up, and the only option is to lower expectations. So, don't expect anybody to get really enthusiastic, don't expect that because you get a good review somewhere that it's gonna boost your sales. I have to quote Spot at this time. He honed down the indie scene into two groups. Number one group is the independents that act like majors; and number two is everybody else. I have real admiration for the everybody elses.

J: It's really important that right now people don't give up, that there be more cooperation between small labels.

R: And as you described it in Europe as more underground, I think that it has to do the same here in the States—become a real intimate kind of communication. There are just not too many people who are interested anymore, so you better hang on to those few who care. Find each other, support each other, or it's all gonna fall apart.

Interview By Tim

MORDAM RECORDS

De Konkurrent/ PO Box 14598
1001 LB Amsterdam/ Holland
Mordam Records/ PO Box 988
San Francisco, CA 94101

DE KONKURRENT

Interview by Argon Steel

I first heard about Mecca Normal when they came through Olympia as part of the Black Wedge tour and did a show at GESCCO last spring. I talked with them a little bit but missed the show. Everything I heard about the show was wildly enthusiastic and once I actually got a chance to hear Mecca Normal's music I was hooked. This interview is from late January when they did a show up in the Vortex Club in Bellingham with Beat Happening, Screaming Trees, and Girl Trouble. Thanks to Gala Miller for the use of her apartment and breakfast, Calvin Johnson for introductions and Tam the editor for help in transcribing. Mecca Normal are: Joan Smith and David Lester.

MRR: So, how did Mecca Normal come about?

J: Well, Dave and I worked together for a long time and he was in bands before. I guess a couple of bands?

D: Yeah, basically one to four bands, one of which was called the Explosions made up of various peop)e who I worked with in the newspaper business. I was the rhythm guitar player for them.

J: So, we worked together and Dave was going to start this band with a violin and oboe. So he was advertising for an oboe p)ayer and he got a fourteen year old girl replying. And I said, "Maybe her mother's not gonna like him" since Dave wasn't even allowed to call this girl at home and the girl was saying "Don't call me, my mum'll flip out!" and all this sort of thing. And I said "Well, maybe I should step into this band at this point." So we just started playing together. And we've gone through all the phases of "should we get a drummer, should we get a bass player or a percussionist, whatever?" But we resisted and we're fairly set with not having any of that at this point.

MRR: Was that your intention in the beginning, not to have a drummer?

D: Yeah, that was the idea, to do something completely different. Originally, I was thinking of just guitar and some other type of instrument, a string instrument or something. And then the instrument became a voice. So, you know, I think of it as sort of like folk music except it's with a punk influence. That was the original conception, to have a hard edged, powerful guitar sound with wild vocals. And I couldn't think of anyone else who was doing anything quite like that. And then of course, quite a while after this, we heard Billy Bragg and we thought "Wow, this is incredible, this guy has got a similiar thing". We're quite different in that he seems to be doing more of a folk thing, whereas our sound is coming from rock but y'know we really appreciated hearing him, it was really encouraging.

MRR: So, how long ago was this that you all got it together?

J: It's been about 3 or 4 years ago now.

D: Maybe not that long ago. I'd say closer to two and a half years.

MRR: Just to get this straight, Jean, had you ever been in a band before?

J: No.

MRR: So you'd just been singing in the shower all this time; that sort of thing?

J: No! No singing at all. So that was a big step, to sing at all. It was really big, even just with Dave there. Well, how it all started was Dave telling me "Y'know, just go wild, just let loose!" Cause I wasn't all that much into music anyway and he was listening to all this punk stuff. So, he gave me a potted p)ant and I threw it off his balcony and then I ran back in and started screaming into the microphone.

MRR: Got yourself all worked up, huh?

J: Yeah, it worked. And I recommend it.

D: Actually, in the beginning we wanted to keep it so bare minimum that we tried to write the one chord song and that sort of thing. Y'know, all the great rock songs are three chords or less. That's what we think is the best of rock and roll.

MRR: Huh, I think that's interesting that you say that because to me your playing looks and sounds pretty sophisticated. In fact, what is your background as a guitarist? And what are the musical influences for both of you?

D: As far as influences it was Phil Ochs (the sixties folk/protest singer), Patti Smith, Gang of Four. The Raincoats are a band both of us would agree symbolize what we feel musically, especially their first album. It was a total inspiration. And Poison Girls and Crass stuff. So anyway, as far as the guitar goes, I started by playing folk songs and that sort of thing. Like I said, my big influence was Phil Ochs and just basic rock and roll. That was pretty much it. And trying to play in a fairly aggressive manner. But y'know, I hate guitar solos. We try to stay away from that sort of thing because it's really superfluous. The songs are the most important thing; the way the words and the music combine. This goes along with there being the two of us; we inspire each other politically and musically.

J: Like a lot of the times when we go into practice, we sit in our practice space and just talk about whatever's going on, as far as news, politics, whatever. And then we'll have a certain amount of energy from doing that and we'll just play something spontaneously and a lot of the time the ideas come out in the vocals. We do a lot of things spontaneously; in fact on our record, five of the songs were pretty much made up on the spot.

MRR: Have you guys worked out a division as far as who writes the lyrics?

J: I write the lyrics.

MRR: And what about the music?

J: Dave does that, unless I feel that there is something that would really he beneficial or the lyrics don't quite go with what's happening. And the singing... I don't know, it just happens. I guess I figure that out.

MRR: So, you've been going for 2 and a half years. Do you feel you're beginning to be heard?

J: People definitely take notice on the rare occasions when we do play but like I say, we don't play much so we're not particularly well known.

D: But we do get a lot of mail from people who've read reviews of us, who are interested in what we're doing. We've gotten letters from Australia, from different places in the U.S....one letter was from Czechoslovakia from a guy who said that for some reason our record isn't available behind the Iron Curtain. (laughs) He wanted a copy for his radio show. We get a few letters a week—people requesting copies of our record for radio airplay. Right now we're number 18 in Halifax, Nova Scotia. Y'know, it's these weird places where they're actually playing our record, which we're really happy about since we can't necessarily afford to go there. So I think we do have some influence, small as it is. We hope it's inspiring; that people will feel they can go out themselves and make music—which again goes back to the old punk thing of just doing it, expressing yourself. Which is what we're trying to get across; a certain democracy of anti-elitism I guess. I mean, I don't think we'd want to get hi-tech, it wouldn't serve any purpose. There's enough hi-tech.

J: Yeah, It's nice to expose the options in music. A lot of peop)e say they don't like what we do. We're not saying "everyone should be like this" We're just gonna give you twenty minutes of something different to fit into your musical possibilities.

Gala: When Girl Trouble came on at last night's show, I heard someone say "Oh good, now a real band!"

MRR: Yeah, that's what I was saying before—I thought it was great you guys were doing a show with bands like Screaming Trees and Girl Trouble. This way everybody's satisfied; the people who want something different get Mecca Normal and Beat Happening and we're made happy, whereas the folks who want to rock-n-roll and party, then we get happy too.

J: It's good that it works out that way—sometimes people are so dismissive of something's that less. People don't stop to listen to what's going on because they're so used to being inundated by 4 wailing guys up there... Which is a whole other thing; the music is so male oriented. It'd be great with more women doing this stuff.

MRR: That seems to be something that's starting to take off though, especially with bands that are made up of both women and men.

J: But it seems that women have to fit into that rock standard. Whereas if women play music together, it's not this big pressure of trying to conform to playing a certain way. Because I think that women probably do express themselves differently in music.

All: Yeah, Frightwig!

D: We Played with them in Vancouver. They get a lot of abuse too. People go, "Oh, we've heard this feminist stuff before" or "These guys are manhaters". All that junk.

MRR: Well, it seems that you guys have developed a political rap yourselves; how does that feel?

J: I've become more vocal on stage, talking between songs. I like to either say the words or talk in depth about the song before or after we do because sometimes I don't think people can understand the words.

D: When we were on the Black Wedge tour we had a handout with words to the songs. It is difficult, when you want to mix guitar and vocals and you want to sing in an emotional way to enunciate everything.

J: Yeah, and sometimes the sound people want to turn the guitar up really loud even though Dave is perfectly willing to have his guitar low so the words can be heard.

MRR: Jean, you have a definitely unique vocal style, to me it's almost mid-eastern. Maybe you have to make a trade-off: the comprehension of the words for a more interesting sound.

J: Well, I find that upsetting at times because I really do sing because I've got a lot to say. I'm not a singer first. It's mostly

that I want to yell at people. I don't think I talked much in Olympia very much between songs. But by the end of thr tour, I was hardly singing anymore, I was just kinda talking these lyrics out like "you're gonna HEAR this!! Goddammit!!!

MRR: Ok, so now we're talking about the Black Wedge tour. So, how did that come about?

J: Norman and Syl van (Rhythm Activism) from Montreal came out to Vancouver and Dave's brother, who's DOA's manager, well we all knew each other and he heard that Norman was doing this stuff and he said "You should talk to Dave, he's doing similar stuff with Mecca Normal. So, we heard each other and then decided to go to Montreal and Ottawa with Rhythm Activism and do a coup)e of shows. Then we got real inspired and said let's continue this so we talked to Ken Lester in Vancouver and more people were dragged along. It was definitely NOT this elitist thing—we had to forcibly drag people out of their beds and bring them to Seattle. It was very difficult for people to get up as a poet in front of other people, play guitar, speak their minds. We hope to do again, across Canada and then potentially there's this thing with DOA.

MRR: What's that?

J: This is all still in the planning but it would be similar to Black Wedge but include DOA so that people might come out to see DOA and then all these other things: video, comedi-ennes, poets, whatever. It may be called the "Intense-A-Thon".

MRR: The whole Black Wedge idea was inspired by the Red Wedge tour with Billy Bragg, Style Council and Communards, who all identify themselves as socialist....

J: Yeah, they're trying to drum up support for the Labor Party and also opposition to Thatcher. I guess why we were attracted to that, is because here is a group of people channeling their abilities in a political direction. We did the Black Wedge with an anarchist, anti-authoritarian perspective. The kind of ideas we were trying to put across were feminist, anti-racist and especially anti-authoritarian. that is for people not to rely on the somebody "in charge" to resolve their problems, whether that means getting up and doing music yourself or solving your oommunity's problems. I have to admit there were times when we felt hypocritical going up there on stage representing ourselves as anti-authoritarian when just by being up there is authoritarian in a way. That's why it was good to travel as a group, so that we could challenge each other. Like a question that came up a number of times was: If your tour is supposed to be supporting feminism, then why's there only one women and seven guys? I guess the only reason feminism got in there was because I was along anyway.

MRR: Don't you think the feminism part would be just as important to them, though not as easy to talk about?

J: For some reason it's not. I don't know why but it's not. I really appreciate it when men talk about feminism. And I get pissed off when it doesn't happen on a regular basis. If there's oppression, men want to talk about oppression everywhere else in the world—but for some reason, maybe because they're sort of the oppression of females, so a lot of people tend to not want to talk about it or it may seem hypocritical for a male to be out there talking about feminism. It'd be great to see more men at least acknowledging these issues.

MRR: I've found that a lot of men are on shaky ground, talking about feminism.

J: I am too, If I'm talking to a male. That's because we're living what we're talking about.

MRR: Yeah, that makes it more interesting, when the conversation's not so purely abstract.

Mecca Normal's album, EP and tapes can be ordered from K Tapes and Records/ Box 7154/ Olympia, WA 98507.

Mecca Normal

STRONG WHITE MALE

I want to go beyond the weather
or not at all.
I dig myself in deeper
and you want to know why I talk this way.
This way. This way.

Strong white male
here's a world for you.
Most of us are the one's to lose.
To lose. To lose.

Your talk is in the sun and rain,
mine is in the want and hate.
Want and hate. Want and hate.

Strong white male
here's a world for you.
Most of us are the ones to lose.
To lose. To lose.

My cup is empty.
Thanks again.

WOMEN FROM HELL

We are interested in creating a sound that's different from traditional rock and roll. We are influenced by a wide variety of music and ideas; from jazz to funk to rock to thrash to classical. We don't want to limit ourselves. We have many different harmonies and we do a lot of free improvisation. We are also interested in singing about issues which affect our lives. Sometimes our songs are serious and sometimes they're not. We like having a balance.

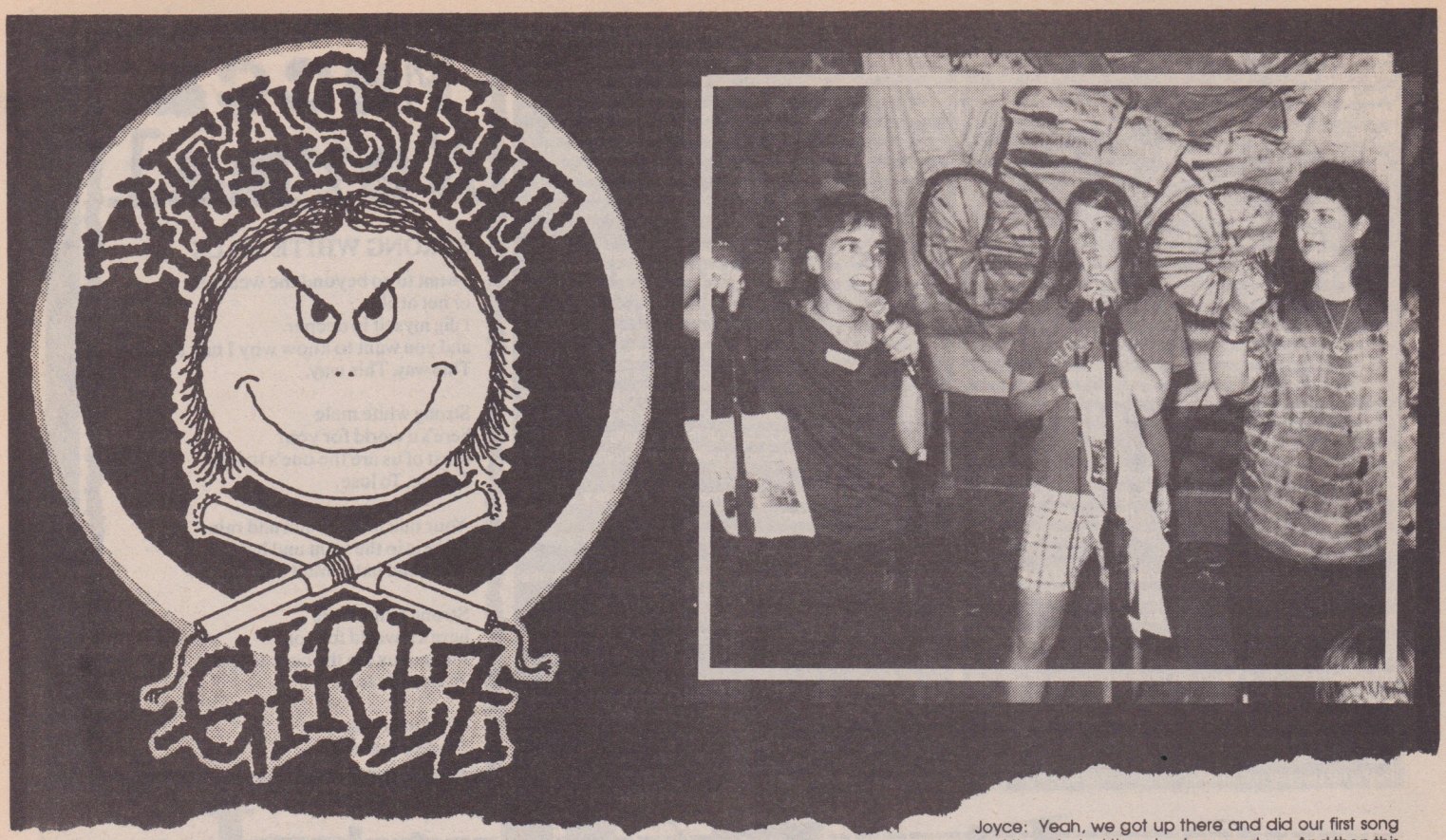
Grace, Lindsay, and Karen study music at UCSC. Dawn is a Women's Studies and (she laughs) Psychology major. Grace is on guitar, Karen is on drums, Lindsay plays the electric piano, and Dawn screams into her mic.

Playing in a band is a lot of fun. Playing in an all women's band is great. Occasionally we get flack for playing rock and roll because we are all women. People don't expect "women's music" to be dissonant or to thrash. We are playing with these stifling images of women. Maybe people are threatened by what we do, but we hope more women form bands (with or without men).

If you want to contact us write to: Women From Hell/ 344 Younglove Ave./ Santa Cruz, CA 95060/(408)458-0383.

The Letter

What can I say to you
when you call me up drunk
in the middle of the night.
What can I do
you wrote so often
mean and incomprehensible
I don't read your letters anymore
I don't have to talk with you
I hear your voice anyway
"you're so cold, you failure
I love you, you're so strong."
(chorus)
Maybe you love me
you don't own me
I came from you
but I'm not you
What could I do
about Mr. Whitey
and the CIA in your yard
What could I do
you hear your mother's footsteps
the edge of her bathrobe past the door
and she's been dead for years
(chorus)
So I wrote you
I wrote you
I said,
"Have a good life"
I don't have to beg to sleep anymore
(chorus)



By Sally Roesch Wagner

The Yeastie Girlz at the time of this interview in December were CamMaster Clit, Joyce Vagina, and Labia Jane. Shortly after we spoke, Jane left for an extended visit in Nicaragua and has recently been replaced by a new member, Kate. The Yeastie Girlz live vaginacore acapella rap demo tape, "Suck My Smelly Vagina," is available for $2.00 from: Yeastie Girlz/ PO Box 7813/ Berkeley, CA 94707.

MRR: How did the Yeastie Girlz happen?

Cammie: One night at Gilman Street Jane and I were talking for a long time about yeast infections, about what we do to get rid of them, and just general yukiness and stuff, and Joyce came along, we put our arms around each another and all of sudden we became the Yeastie Girls. (Joyce, remembering the story earlier, thought there was Beastie Boys music playing.) Then the Fourth of July there was a big show at Gilman Street and Jane just out of the blue wrote Yeast Power, and we stood there and practiced it on the street outside Gilman, and practiced and practiced, and then we said, all right we're going to go up and do it.

Joyce: We had a little inspiration. Remember, we sang it to a couple of people before, because I know I didn't want to do it. I was nervous. I had butterflies.

Cammie: We just stood up there and read it.

Joyce: And I was shaking.

Jane: Because it was at Gilman Street everybody liked it, because it's such a warm atmosphere there, and it was all our friends, so they're always "yeah, yeah."

MRR: So without that environment, you might not have sprouted?

Jane: Definitely not.

Cammie: I'm sure it wouldn't have.

Joyce: I'm positive it wouldn't have.

MRR: It's an environment designed to produce yeast?

Jane: It's like a giant womb. There are a lot of bands actually that have come out of that environment. The second time we performed was at a big Gilman Street benefit, there were seven bands, a lot of people showed up.

Joyce: Yeah, and I was scared. Cammie and Jane put fliers up in Berkeley and a lot of people just saw "Yeastie Girlz" and they didn't know who it was, but just the name, a lot of people came because of the name.

Jane: People have a real immediate reaction to the name.

Cammie: So we did that show and we talked about yeast infections, and we had yogurt and we went through this whole thing about, how you figure out when you have a yeast infection, and then, what do you have to do like going to the Dr. and the Dr. will give you some stuff, or you can use yogurt At which point Jane was wearing shorts, and Joyce splattered yogurt all over the inside of Jane's legs.

Jane: Joyce was demonstrating...

Cammie: ...yeah, to show what it's like when you wake up in the morning after having put yogurt in, and we said, yeah, it's kind of messy, and we threw yogurt at everyone in the audience, and you could hear people saying "What the hell is that?" They didn't know it was yogurt. They thought it was something else. They thought it was yeast. We threw wet tampons at people. We dipped tampons in cups of water and we showed people what a speculum was. That was the first time we showed people what a speculum was.

Joyce: This guy Jimmy who's a roadie for another group, he was also in a rap group in Fresno, where he lived. He asked if we'd like to do a show with him.

Cammie: So we rented a car and a couple of our friends drove us there. We wrote a new song on the way up, the Deukmajian one. We were totally nervous about it, we just knew we were gonna fuck it up.

Jane: We were nervous anyway.

Joyce: They got us an interview on the college radio station in Fresno. We did the FCC rap.

Cammie: It was at a bar, this show. We were gonna be just before Vincent Van Go-Go, and it turns out there are all these other people with acoustic guitars and stuff that were gonna be playing before us. And it was just packed. It was a free show, a benefit show for No More Censorship, and they passed around the can. They wouldn't let me in because I'm not 21. So I had to wait around outside. Jane stayed out in solidarity with me.

Joyce: I stayed in and drank.

Cammie: By the time we got in, the crowd was really drunk. This was just like a local bar, you know, where men in trucks show up.

Jane: In Fresno, a scary place.

Cammie: We went on and everyone was just like yu-yu-yu-yu.

Joyce: Yeah, at first I thought it was gonna be really fun, everybody was fucked up and...

Cammie: ...we thought we were gonna charm them or something.

Joyce: Yeah, we got up there and did our first song and they started throwing lemons at us. And then this one guy that's known for beating women...

Jane: ...the guy was really huge, with tattoos, he was a walking cliché...

Joyce: ...he was jumping on the stage

Cammie: ...he came running up and calling us dykes, and I saw a whole bunch of people trying to grab him, because they knew that he was really violent against women, and they were holding him, going "No, no, don't do anything!"

Joyce: We were so scared, we were screwed up, man, like this was gone.

Jane: He talked to me afterward and said, "You know I was just joking around." I didn't get the impression that he was violent when he was there, I thought that he was just a macho jerk.

Joyce: There was this other guy, though, that was violent.

Cammie: He kept hassling us throughout the show, calling us dykes. He said, "Why are you dykes?" and Jane said "Because you're the alternative." Everyone just cracked-up.

Jane: Afterwards we got a lot of compliments, people said they really liked it, but while it was going on, personally I felt like a teacher with an out-of-control class. I was just yelling as loud as I could into the microphone. It was a really small sound system and there were just these two speakers facing out, so I couldn't hear myself very well. And the crowd was so loud. They were so loud that I was just like, "Shut up and listen, shut up and listen." It just felt so out of control. It was so different from Gilman Street where everyone just stands there attentively, and sings along and laughs and claps at the right parts.

Cammie: We didn't even get through "Deukmajian", we got through three lines of "Deukmajian", and there was no way.

MRR:What did you do?

Jane: We did "Sperm Brain."

Cammie: We dedicated it to those jerks, and then we did "Yeast Power" and "Defecation." I remember they were pretty quiet during "Defecation," I think they were just going "huh?" Another funny thing happened. The guys that came up with us were wearing Yeastie Girlz shirts, that said Yeastie Girlz and had tampons with red paint on them on the shoulders. They wanted to have dinner before they came to the show, and they went to three restaurants, and got kicked out of all three because of the shirts. So that kind of caps it all to me, that's how Fresno was.

Joyce: After the show I got into a little trouble. While I was inside, I went to light a cigarette, and one of the guys that had been hassling us, he just knocked it out of my mouth and it just flew, and then I was just like "You're a total jerk." I was ready to pound on him, but I thought "Just keep it cool, don't start anything." So I went outside to smoke a cigarette and he came outside, too, and he started screaming at me, saying all this stuff like, "You're a dyke" and I was really calm like, "Whatever you say, you're not going to insult me because I think you're a piece of shit" and so he started to get more steamed and more steamed, and as he did that, he pushed me, just as a friend of mine came out. My friend goes, "Hey, leave her alone," and then they got in a fight.

Cammie: Jimmy picked up the guy, cuz he's really big, and did a full body slam, and then they were really at each other. Heavy duty macho violence. And then two other fights chained out from that.

Jane: It was just like total cowboy bar scene. It was so funny. All these brawls. Everyone was so drunk and they were so far gone when we went on.

Joyce: I even whipped out my mace at one point. That was Fresno...

MRR: What else is happening?

Cammie: Since the record came out, (Maximum Rock N Roll's Turn It Around with "Yeast Power" on it) a bunch of guys in L.A. want to marry us. All three of us.

MRR: Do you see yourself as a feminist group?

Cammie: I see myself as a feminist person, and I think what we're doing is pretty damn radical, even though we didn't intend to be feminist, it just sort of happened.

Jane: I don't really see it as feminist so much. I don't consider myself a feminist anymore. I don't like the set of rules that accompanies feminism that I don't like to abide by anymore. The Yeastie Girlz to me just blows it all apart. I mean, like "Defecation Rap" doesn't have anything to do with feminism.

Cammie: And we use some words, like cunt, and we call ourselves girls.

MRR: So you see yourselves as "breaking the rules" that feminism has?

Jane: Yeah, breaking all the rules. Things like almost prudery. Like "cunt" is not an accepted word, because somehow it's considered violence against women. But it depends upon who uses the word, and what context they use it in. The Yeastie Girlz is just like, who cares about feminism, we're just gonna do this thing because it rocks and it's raw and it's doing it in people's faces.

MRR: Why are you doing it?

Jane: It was to shock. There are things that people don't know about or talk about, people are ignorant about. There are all these things that people are embarrassed about, things even I'm embarrassed about in spite of myself. I'm always working to break the embarrassment about it. That's it. Breaking that wall. It's hard to do it on just a personal level. When women can bridge over that thing like asking for a tampon out loud in public. "Does anybody have a tampon I can borrow?" instead of whisper whisper. Or "I've got a really bad yeast infection" when everybody else talks about their injuries, like "My leg really hurts." Or talking about shit, "I had the worst diarrhea this morning, you wouldn't believe." People are just embarrassed and so tense about it.

Cammie: And it's so natural.

Jane: Right. The most obvious stuff. And that's what I see almost as our purpose being, is just breaking all that down. If you throw it in people's face enough, maybe they won't be embarrassed.

Cammie: It's opened up so many lines of communication, especially after a show. People will come up to me and say things like, "Yeah, I read about the cervical cap" or like Cecilia from Frightwig who yelled out in the show about using vitamin C as a contraceptive.

MRR: Where did you learn about using yogurt for a yeast infection?

Jane: It was handed down through the ages.

MRR: At the last concert, when you asked what was the weirdest thing people had put in their vaginas, they were putting some amazing stuff out there.

Jane: The audience was really funny. I think it's hilarious that we got people to admit so much stuff about what they'd put in their vaginas.

MRR: It was incredible!

Jane: You couldn't get people to admit it in a normal context, but somehow we took things to some level where suddenly people wanted to have something to admit. They were bragging, and it was cool, all of a sudden it was turned around, and probably if they would have stopped and thought about it, like, "Do I really want all these people in this room to know that I...

Cammie: ...put an electric toothbrush...

Joyce: ...drumstick in my vagina.

Jane: I think that people just got to some level where they just weren't thinking about being embarrassed.

MRR: And you do that, you somehow create that because of what you're doing.

Cammie: And maybe it carries over into the audience.

Joyce: I think when I walked out with that big vagina on they KNEW that we didn't give a fuck about nothing.

Jane: People were really liking the door, too. (The audience had to climb through a fabric vagina to get into the show, which had all women bands.)

Joyce: Yeah, they really got off.

MRR: Your audience give-and-take is great. That thing about Fred Flintstone, when I gave my grandson his vitamins last night before he went to bed, and he was looking for Wilma, and...

Cammie: We were talking about Vitamin C, and putting vitamin C in your vagina as a contraceptive, and then somebody said "chewables", and somebody said "Flintstones", and I said, "No only Betty, only Betty", and then someone said, "No Bam-Bam, we know the sperm would go up there with Bam Bam".

Jane: I've had people say they really like it because we don't have music. It's more like a comedy routine.

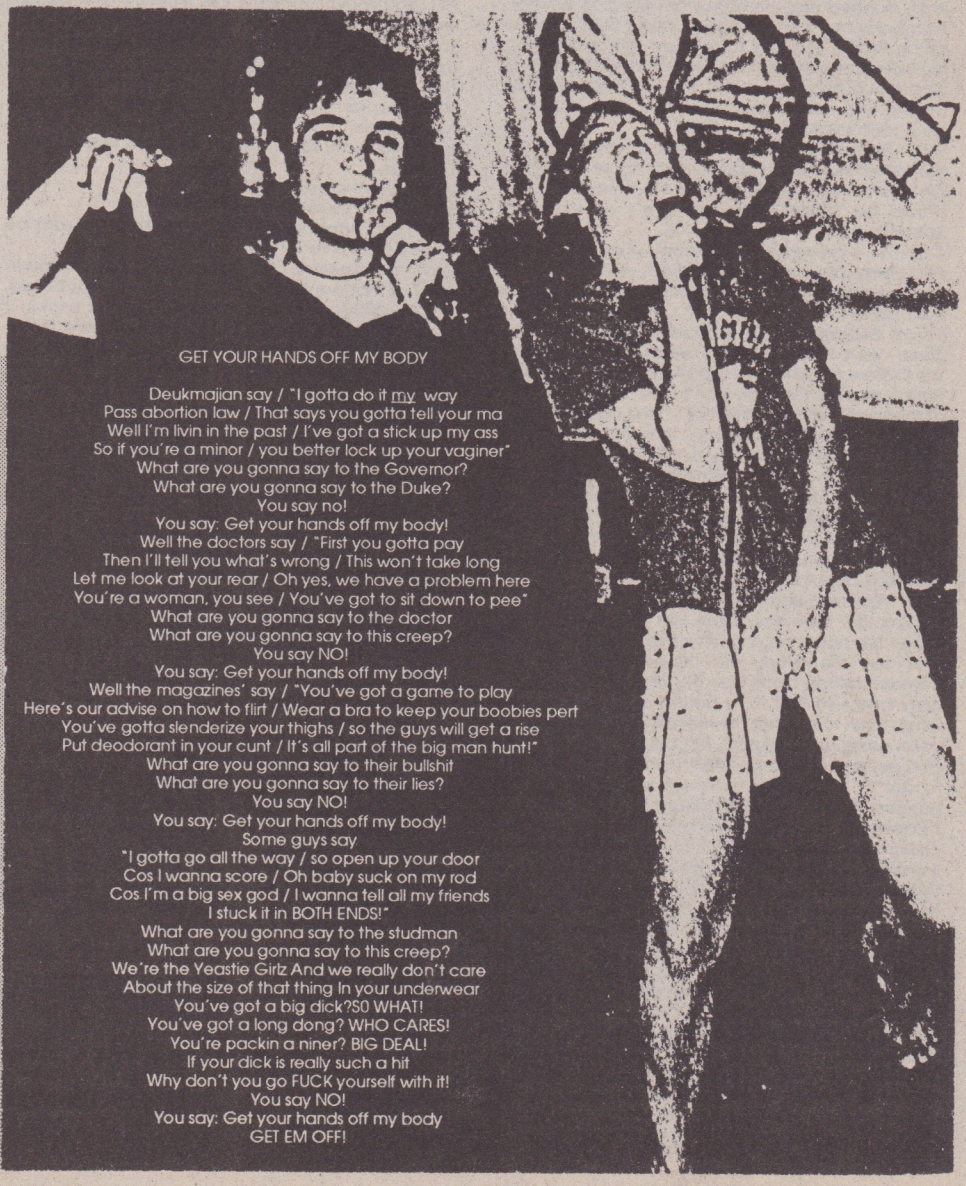
MRR: How did your friends react?

Jane: A lot of guy friends said afterwards, "You really embarrassed me."

Cammie: That's a compliment. When someone tells me "You're so gross," I think that's great, because you know that you've affected them. In retrospect about Fresno, I figure that we did something there because those people were so offended and so shocked, that they had to react like that. We did something there.

Jane: A lot of people liked it, too. They felt, especially in Fresno, that it was so needed there, that they were just grateful to us for coming there and blowing it away like that. I had a really interesting experience in Fresno. I was standing outside, just being obnoxious, before we went on. I was smoking a tampon like a cigar and watching people's reactions. And I was playing with a speculum for awhile, just kind of twirling it around, and I was talking to a couple of women outside. They didn't seem like feminists at all, and one of the women saw the speculum and she said, "Oh, god, I've seen those too many times." And I said, "Yeah, but have you ever held one in your hand?" and she said, "No, actually, I haven't." And she took it in her hand, and looked at it and figured out how it worked, and she said, "Wow, this is kind of neat." And she told me that she had cervical cancer, and so she had had a lot of really bad experiences on the other end of those things, and on the other end, I assume, of ass-hole doctors, since most doctors are ass-holes. So it was a really beautiful symbolic moment of women taking their health care into their own hands.

MRR: Do you see what you're doing related to the Free Speech Movement of the sixties at all?



GET YOUR HANDS OFF MY BODY

Deukmajian say / "I gotta do it my way
Pass abortion law / That says you gotta tell your ma
Well I'm livin in the past / I've got a stick up my ass
So if you're a minor / you better lock up your vaginer"
What are you gonna say to the Governor?
What are you gonna say to the Duke?
You say no!
You say: Get your hands off my body!
Well the doctors say / "First you gotta pay
Then I'll tell you what's wrong / This won't take long
Let me look at your rear / Oh yes, we have a problem here
You're a woman, you see / You've got to sit down to pee"
What are you gonna say to the doctor
What are you gonna say to this creep?
You say NO!
You say: Get your hands off my body!
Well the magazines' say / "You've got a game to play
Here's our advise on how to flirt / Wear a bra to keep your boobies pert
You've gotta slenderize your thighs / so the guys will get a rise
Put deodorant in your cunt / It's all part of the big man hunt!"
What are you gonna say to their bullshit
What are you gonna say to their lies?
You say NO!
You say: Get your hands off my body!
Some guys say
"I gotta go all the way / so open up your door
Cos I wanna score / Oh baby suck on my rod
Cos I'm a big sex god / I wanna tell all my friends
I stuck it in BOTH ENDS!"
What are you gonna say to the studman
What are you gonna say to this creep?
We're the Yeastie Girlz And we really don't care
About the size of that thing In your underwear
You've got a big dick?SO WHAT!
You've got a long dong? WHO CARES!
You're packin a niner? BIG DEAL!
If your dick is really such a hit
Why don't you go FUCK yourself with it!
You say NO!
You say: Get your hands off my body
GET EM OFF!

Cammie: No, I see it as an extension of who I am, my personality.
Jane: And it's kind of almost a reaction to the punk thing, which is pretty masculine. Punk originally was supposed to shock people and offend people, but then if we can come along and shock people and offend people more than any other kind of punk does, like the Sex Pistols. Like we started doing "Defecation Rap" and people were like "Aaahhh, what are they talking about?" So in a way it blows away the whole punk thing, too.
Cammie: Another thing is I feel really good about doing it because I feel it's really productive. In order to feel happy about myself, I feel like I have to be out there. It's usually in a teaching form, getting information out there. It makes me feel really satisfied day by day knowing that I'm at least doing that.
Joyce: Same with me.
Jane: You know what you said about AIDS education, that would be incredible to have something like that go on. Because it's so hard to get things across, especially to young people, it's so hard to get education across or information. Even when they're being well-behaved, they're just sitting there twiddling their fingers. But if we did it, it would be a totally different thing.
MRR: They'd hear it.
All: Yeah, that's something that we should write a rap about...we should work on...yeah.
MRR: You know when people were arrested for doing civil disobedience on the steps of the Supreme Court after the Gay and Lesbian March in Washington...
Joyce: I couldn't believe the cops did that. That really bugged me. Here they are trying to educate everybody on TV and in papers about how you can't catch AIDS if you hug somebody, they have those big billboards with that little kid that says, "I have AIDS, give me a hug," and then the cops go arresting people with rubber gloves on, you know. It's like a total contradiction.
Jane: So many people are so reactionary that if they see something like that, an authority figure taking that precaution, they see it as, that's a precaution that should be taken, when really it's just a totally ridiculous thing.
Cammie: It just shows how people just can't deal with AIDS. Why are people so scared, and why is the Reagan administration trying so hard not to educate the people? Why?
Joyce: Because the CIA invented AIDS.
Jane: Well, I sure have no reason to disbelieve it. The CIA are not friends of mine that I want to defend. There's no way that you can prove or disprove any of that stuff because they have their ass covered in so many different directions. They could be doing anything. There's just no way to tell. You can look at it on the one hand that they're really running this country, and nothing really makes any difference, and you can get really depressed about that, but at the same time you just have to think, ok, they have a lot of power and they're well-hidden. No point being obsessed about it.
MRR: You're going to Nicaragua. What are you going to do? How does it fit in with your politics?
Jane: I've had a hard time taking political action. I feel so alienated the times I've been at demonstrations. I can't relate, and I have a really hard time with that. I've gotten a lot more active, which is not to say that I'm very active now, in the two years being on Maximum Rock N Roll doing typing and general shit-work. What I want to do is to put myself in a situation where I really feel what's happening. I was reading about it in the papers, and it bothered me and I was concerned and angry, but I couldn't feel it. I could think it, but I couldn't feel it. So I wanted to go there and experience it. I'm not going to save the world, I'm not going for anything other than so that I can feel it and so that I can relate that feeling to other people. A lot of people seem to be doing things, not just in a political sense, but just talking about things and not getting the feeling across. Here's the classic example: So many punk bands have political lyrics, but that's all it is. It's like they've got political lyrics and nobody reads the lyrics anyway. But if a band comes along that can get a feeling across that something's hurting them, personally they feel pained by what's happening in Nicaragua and they can get that across on stage, and other people will feel that pain, then other people will do something. But unless they feel it, they're not going to do anything.
MRR: Your music seems to come not because you sit down and say "We should write a song about this" but from stuff that you feel like you want to talk about at the time.
Jane: We've actually tried to do it like, "We should write a song about this," and it's never worked.
Cammie: The way it usually works is that Jane will come up with a line and she'll throw it out to us, and we'll develop it...
Jane: ...like a line that has a little bit of some kind of rhythm or melody to it, some kind of little catchy line...
Cammie: ...like "Sperm Brain" or "Bitch Twitch."
Joyce: That song happened in five minutes.
MRR: Do you talk this openly with everybody?
Joyce: I talk this way with everybody, except that I try to hold my language down with my parents.
Cammie: Yeah, most people. Like today in class I was talking to this guy about us and what we sing about. I just talked about it and he was really receptive to it. He was saying stuff about, "Yeah, I heard about this kind of birth control," and we were talking about the sponge and about sex and it was just really easy. Even talking about what we're about brings it out in people.
MRR: Somebody said after the concert on Sunday night that you were like Dr. Ruth on acid. Do you think that describes you?
Joyce: Probably, yeah probably.
Cammie: I like that a lot.
Jane: It's sort of like taking that thing and blowing it wide open. Fucking with your reality or something like that.
MRR: Do you all get your periods together? Women who live together usually do.
All: You know, it's funny, last time we did. We get yeast infections together.
Emily: (who sat in on some of the interview) Going through past issues of Maximum Rock N Roll, I found that almost all the bands with girls in them, they got their periods together. That was something they talked about.
MRR: You know, when you were doing it with the duck on stage...
Jane: Was it convincing?
MRR: It was more than convincing.
Cammie: People were saying stuff like, "I wouldn't be surprised if she really got off".
Jane: Well, I wasn't, but I was definitely going through motions that I've gone through a million times before, since I was six years old. It was like almost primal. I didn't have any sexual feelings. I don't think I'd be embarrassed to admit it if I did. I was nervous and I was really spaced-out, maybe because I'm leaving so soon.
Cammie: I didn't know what to do with the ducky. I was sucking on his head and stuff. I knew before-hand that I was going to do something with the duck to get the point across, but I was just kind of rubbing it on my boobs and stuff, but nowhere near what Jane was doing. I couldn't do it.
MRR: While you were doing it, I was thinking about how Jim Morrison got busted in Florida in 1969 for supposedly masturbating on stage...
Jane: Well, the thing that was behind it for me was just this visual image I had of Joyce sitting there singing the rubber ducky song, and I pictured us with big rubber duckies (which would have been better visually on the stage, but it's kind of hard to get ahold of big rubber duckies) but just this image of Joyce singing the Sesame Street song, and us masturbating on rubber duckies, and I knew that it would just be the strangest thing people had ever seen, and they wouldn't be able to deal with it at all...
Cammie: ...they didn't really clap, a girl masturbating on stage is just like the ultimate mind-fuck. So I figured that would be a good thing to do.
MRR: ...the whole de-sexualization of childhood, kids get ripped-off from their sexuality, and so to claim that, to say this sweet rubber ducky, you know what kids really do with their rubber ducky.
Jane: I didn't really think of it from that perspective, but yeah, that's...
Cammie: ...except that you did say afterwards, in a joking way, you didn't know that's what they were really singing about when you heard that song.
Jane: But it's true, there is a really strange thing there because if you admit that children have sexuality, then there's this whole reactionary thing about sexual abuse of children, and so people think that you have to deny that children are sexual, because if you don't, then you're saying it's ok for adults to sexually manipulate kids. I've never been sexually abused, and I've been masturbating since about age six, so to me, it's obvious that kids are sexual.
Cammie: My mom's told me that she saw me masturbating when I was really little and took me to the doctor to ask is this normal, and he said "Fine", so I've been masturbating since before I was even walking.
Joyce: My experience with sex was mostly a rebellion against my parents, because of my religion. Ever since I was little, my dad's friend when I was about four years old gave me a ride on his shoulders and my grandma flipped out and said, "Girls aren't supposed to touch that part of their body on any man", and that really tweaked me out. My whole family, they're from Costa Rica and real Catholic.
MRR: You have some male groupies that are picking up on the paraphernalia of the Yeastie Girlz?
Cammie: There's one guy who wears a tampon on his leather jacket.
Jane: Yeah, a lot of guys are really into it.
Cammie: After a lot of the shows, guys will come up and say, "That's the best thing I've ever seen." Or "I've learned so much, thank you."
Joyce: One guy said, "I'm a Sperm Brain, but I really like you guys."
MRR: You gave him a name for himself.
Joyce: Some guy from New York just heard the name and said, "Look, you can make it big, you just can't say that kind of stuff on the radio, if you just change your lyrics, then we can put you on the radio."
Jane: Just write songs about love, or guarded references to fucking men, now I'm sure that would go over big.
Cammie: "Push, push your love thing."
Jane: Yeah, there you go, you've got a hit.
MRR: The Yeastie Girlz go gold.
Joyce: That's not why I'm into this.
Cammie: I'm into it because of the lyrics.
Joyce: I'm into it because it's totally fun and we're gross, and I like to be gross, I'm a disgusting person.

12 O'Clock Rock 90.7
A.'Enthal
post office box 4904, panorama city ca. 91412

This is a letter from Andrea 'Enthal (of KPFK's "12 O'Clock Rock" radio show, and formerly of Spin magazine) in answer to questions posed by Debra.

MRR: Life as a female underground music writer—are the male writers helpful? Assholes? What about the bands?

A: Having never been anything but female I can't really judge if being female has or has not had any bearing on my working relationships with others. In my earliest writings I simply used the byline "A. 'Enthal" rather than spelling out what the A stood for. I was generally referred to as a "he" by readers in that era when they write letters-to-the-editor talking about something I'd written. I don't think I was taken any more or less seriously as A than as Andrea. I became unable to use A. 'Enthal as a byline when I got a job that required a lot of telephone contact with others. The editors teased me that someone would call up and ask for A and they'd have to answer A was not in but B and C were. They convinced me life would be a lot easier if I used a full name rather than an initial and I became full-fledged Andrea on the page from then on. As I said, I didn't really experience any difference as the genderless A than as gender-identifiable Andrea but I'm not sure what kind of different treatment I could have seen. Writing, particularly record reviews, is a very solitary occupation. I listen to a slab of vinyl, type something, mail it off, and (hopefully) get a check back. There isn't a heck of a lot more to it. You aren't a male or a female when you're a professional writer. You are a typed page. Some males have been very helpful to me but others have seen me as competition to be quashed. Those males generally also saw other males as coopetition to be quashed so I tend to discount my experiences with them as having anything to do with their maleness or ny femaleness. With other females it has been the same. Some see their relationship with others as one of colleagues. Some see that relationship as competition. I have not noticed any higher competition ratio between females and females than I have seen between males and other males or between the sexes. It has more to do with individuals than their X or Y chromosomes. I'm not fond of sexist or highly theatrical music. Consequently I avoid seeing, listening to, and writing about those kinds of bands. The only sexist interaction I've ever had with any musician was way back in 1976. I was selling records and music paraphenalia (posters, display items) at the Capitol Records Parking Lot Swap Meet when Bob Seger came by my parking space. He talked to me as if I was an ignorant three year old and called me "dearie." He was the biggest most condescending asshole I'd ever met. He wanted to buy something I had for $30. When he said he'd be back with the money in a minute I quickly sold the item to the next person that inquired about it for only $10 so that Seger couldn't have it. He was so pissed when he got back—and I couldn't have felt more victorious. The kinds of bands I write about and go to see don't call people "dearie" though I wouldn't doubt that some mainstream rockers still do. That's part of why I write about the underground. I couldn't live with myself if I wrote about people like Bob Seger for a living.

MRR: Do people (men) like to say that you have wimpy taste or don't understand certain bands because you're a girl?

A: Nobody has ever said that to me yet.

MRR: On the flipside do you find yourself overemphasizing "male" aspects of your personality to avoid that kind of bullshit criticism?

A: You and other people who have read my work will have to be the judge. I'm female. No matter what I write or do I will always be. I don't have to emphasize or de-emphasize that aspect of my personality. It is there, within me, like gravity is within the Earth. Whether I write about all-out rockers or harmonic balladeers I write as myself, from my perception alone. I don't care what others define as female or male. Some people think it is female to wear make-up and shave one's legs. I don't do either. I think leg hair is feminine. It has to be. It grows on every female. Lipstick and mascara do not. I hate things like Valentines for their institutionalized sentimentality. I hate love songs and romance novels. The color pink makes me sick. Does that make me a male-wannabe? I also hate heavy metal, Rambo and the gung-ho mentality that accompanies the Rambo image. I hate adventure movies and wrestling. Am I feminine again now? I don't care. I'm not the star when I write. The music I'm writing about is. I don't care what people think about me. In fact, I don't expect them to think about me at all. I think about what I'm' writing about. If it uses femininity/masculinity, strength/wimpiness or whatever I will try and reflect that in my writing. I am not interested in deliberately reflecting myself. By the fact that I am doing the writing I am automatically there.

MRR: The underground music scene—what state is it in?

A: It's wonderful. It's an octopus. It reaches into all directions right now . There is a huge level of untapped creativity. Lots of bands out there that nobody hears about. Lots of independent records. Australia and New Zealand are particularly hot spots. Values are shifting. The guitar solo used to be the most-hated indulgency on vinyl. This year it is in. The whole tonality of underground music is changing right now. I wouldn't be so presumptuous as to predict what it will change into (because movements usually reflect only a small part from some tail end of any time of creativity. Through hindsight they leave out huge relevant blocks of musical thought and emphasize little aspects that were insignificant in their time) but I will say I can feel something dramatic happening now that I couldn't feel two years ago.

On the subject of women and music, some of my favorite contemporary bands/artists include:

Danielle Dax/ Look Blue Go Purple/ the Acid Drops/ Liz Deely and The 20 Second Sect/ Ku Klux Frankenstein/ (Australian) Fire/ Children In Adult Jails/ Kendra Smith era) Opal/ Throwing Muses/ the Pixies/ Diamanda Galas. If you want to go back a few years you can still hear Flowers in the Dustbin/ Young Marble Giants/ Patti Smith/ the Slits/ Delta 5/ ESG/ Johanna Went/ the Au Pairs/ Pauline Murray (with and without Penetration)/Bone Orchard/ (Pal Judy era) Judy Nylon/ the Bush Tetras/ the Vyllies/ Uzi/ Da... Unlike the sixties in which women were pretty much limited to playing self-destructive slut or innocent vocalist dressed like a sex kitten, the late seventies and eighties have seen women become real musicians in rock bands. They can just be guitarists or drummers if they want. They don't have to be seen as Women. Women today can be seen in rock for their music instead of their body shapes. It's not a novelty that a female is just another person any more.

GREENHAM COMMON WIMMEN'S PEACE CAMP

I'm from Vancouver, BC, Canada, but I'm living in Britain now, and these are some things I experienced when I went to Greenham Common Wimmin's Peace Camp in Newbury, Berkshire last summer. Correspondence is welcome, as I also have a publication with articles, poetry, etc. called The Earth Cries Mi-Fa-Mi, 1Op (25¢) + S.A.E. When in Vancouver I used to do one called Cheeky Rebel.Thanx again.

Chris/ 29 Castle Rd/ Whitstable, Kent CT52DZ/ England

If you are very sensitive or shy it's not best to go alone the first time. I did anyway; I had no idea what to expect. My only experience of peace camps was one at Nanoose Bay, Vancouver Island where two men lived in a tipi and the military base was across the water. If I rowed a dingy all the way over to the big hill on the other side and climbed to the top, I could look down on the warships and submarines. Everywhere else was beautiful scenery. However, I was far from disappointed when I joined some twenty wimmin (mainly my own age) around a fire, and shared a hearty vegan stew, right next to a wood in which I later saw a rabbit!

The Night of the Convoy August 4, 1987

Naturally, it was any old convoy to the wimmin and the cruise-watch people who had seen so many. But it was a first for me. It was dark, and I had finally finished interviewing Bluegate wimmin Angie, Jean, Denise and Lynn (I hope I've spelled their names correctly), and the glare of the fire was giving me a headache. They asked me if I wanted to witness (and protest) the military convoy that would be coming to the base via Yellow Gate this very night. Only in England could a summer evening be so cold. Angie lent me her thick warm jumper and we all went to Yellow Gate via Shona's car. Some Swedish wimmin held a colourful banner of support on the grass, and more wimmin waited around the fire (this was before the present dispute had broken out). Then, out of the bush came this long green plastic dragon or dinosaur (or something) make up of a bunch of wimmin. It moved in a swaying motion up to the open gate where a few cops stood. It stumbled and swayed about, chanting. A wonderful monster! The cops laughed. I caught the vision of militarism versus pacifism being a sexual battle: there were the men, standing in their bored power, defending murder systems; and here were the wimmin, weird and powerless but free because of it, demanding peace. It was a frightening revelation I tried to deny. I know that many wimmin work for the war system, and many men work vehemently against it, but on the whole the arms race is another result of the same male power-trip that oppresses wimmin (and animals, and third world peoples...). Sorry for sounding dogmatic. Greenham is naturally wimmin-only and has every right to be. They've been there many years and this may be an old topic but people still argue about "separatist" peace camps and other spaces, so there's my contribution.

Anyway, some of us were up at the gate when we looked down the road to see hundreds of cops charging towards us. I thought, "What have we done already?" A rushing mass of cloney robots, and a womun cried out in a sighing tone, "Oh you men, you stupid men" although there were a couple of female cops too (if you looked hard enough). The clones began to line the curb to keep us off the road. Thus, there was no way of blocking of climbing on the convoy. Some cops came to move us onto the grass; I automatically went where I was guided, then was surprised at my obedient behaviour when I saw Angie and Sarah struggling under force. I mean, I didn't even question why I was made to leave where I wanted to stand. Sarah kept trying to get onto the road. Eventually there were three cops holding her back. One had his hand clutching her throat. Angie was trying to remove it.

Soon I felt disgusted at every cop for defending and protecting genocide mechanisms against protestors. The convoy itself consisted of police vans, army jeeps, and huge lorries carrying tarp-covered cruise missles. An arm waving a small American flag stuck out a passing open window. I was happy to see that many of the vehicles were splattered with paint from protestors somewhere along the motorway. We met them as we drove back to Bluegate, hundreds of men and wimmin. They were in high spirits even though many hadn't slept for days and many others had court cases to face soon.

The most memorable part for me was after the convoy had gone in and the gate was closed. All the clones ran back the way they had come just as fast as they had arrived, and wimmin taunted, "Run, you silly men, run!" And then the wailing chants started, directed at the handful of cops still standing just inside the gate.

"Muuuuurrrrrrderrrrrs
Conspliiiiirrrrators
Shame Shame Shame Shame Shame Shame Shame"

There was a female soldier in camoflage gear hanging out with the grinning cops. One of us shouted to her: "You are an obscenity to wimmin." She laughed in a friendly manner.

The voices...the high pitched droning and the steady chanting of the Greenham wimmin will remain alive in my ears forever.

Bitch Fight are based in San Francisco. They are: Nicole (bass), Todd (drums), Elka (guitar), and Sue (voice). Elka was unable to be at the interview. Interview by Cammie and Sprocket.

MRR: So, what do you like about yourselves as a band?

Nicole: We live up to our name.

MRR: Do you?

Sue: Not physically, but we fight.

Todd: We don't fight anybody else, we fight each other. That's why we're Bitch Fight.

Nicole: Cos over the summer I was a real dick.

Sue: We were all real dicks.

Nicole: Todd and Sue were over at Todd's house and they partied down and I was up in the mountains with all the trendy people partying down, and they moved down here and I was all, "well, I'm going to college to study jazz and you guys can fuck off. I don't want to be in your band anymore." So they wrote me this letter "If you wanna be back in the band, you can move down anytime." And I said "Yeah! I don't want to go to college! I want to be in band!"

Todd: And what Susie said about not physically. No, we don't fight anyone physically, but there has been incidents, I mean, I threw my drumsticks at Susie. I really regret it, but that is fully living up to our name. We've had these really awful fights so that no one wants to be together.

Sue: I think it's harder for girls to be in a band though 'cos, I don't know if it's true or not, but guys keep it all in and everything's "Ah man, it's cool, you're my bro" you know, but with girls it's like, "Ahh, you're on the rag" and you're all like "Fuck you!"

Todd: It really has a lot to do with it. Women are a lot more emotional, I think, trying to cooperate and make everything work. We all agree that it's a lot harder.

MRR: Are you like sisters?

Todd: Yeah, we're a lot like sisters.

MRR: You fight and the next day you'll still be friends...

Todd: We'll all love each other no matter what and we'll never stab each other in the back. We'll never say anything shitty about each other. We might say something that makes us mad and mention what so-n-so did that made us mad, but the next day everything could be cool and we put it behind us. We've been friends for so long...

MRR: You've known each other since you were really little, then?

Todd: I was four, and Susie was five. I met Nicole when I was in fifth grade. We played flute together. I played first chair flute, and she played second, and we hated each other. Then we both had to play second 'cos someone new came in who was better than us, so we got to be friends.

MRR: So, what do you sing about?

Nicole: Well, we write some really shitty, stupid, really ignorant songs.

Todd: Not ignorant, they're just dumb.

Sue: Yeah, party songs, like "Beer Shampoo."

Nicole: But then we write some smart stuff, too.

Todd: We all write lyrics.

MRR: So when you write a song, what do you shoot for? What are your goals?

Nicole: A lot of things come from personal experiences.

Sue: We have a song called "Hands Off" about a pretty tragic personal experience. It's anti-molestation. *"Keep your hands off my sister, you're just a child molester. You want sex, just power. You're nothing but a god-damned coward."*

Todd: I write mostly about things that happen to me and that I've experienced in my life that affect a lot of other people, like child molestation. That was a song about my sister, but it also happened to me and a lot of my friends.

Nicole: If some big thing happens in the news or just my life, I write about it.

Sue: I want to write a song about the earthquake that's gonna happen here pretty soon and probably everyone can relate to it after it happens.

Nicole: We have a lot of songs from when we were up in Tuolomne, getting chased around and getting beat up all the time.

Todd: By rednecks.

Sue: A lot of that stuff doesn't really apply here anymore, though.

Nicole: I'm sure if we were the most popular band in the world and had big albums out, these little kids out in Omaha would be all, "Yeah, I get chased too!"

Todd: We don't have to deal with that now.

MRR: But it's still a reality for a lot of people.

Sue: I was surprised, I want back a couple weeks ago to Oakdale and all those little towns. I was looking around and saying, "AHH! I forgot this was here!"

Nicole: We used to wear boots and leather and go cruising around in Sonora. I remember I was walking across the parking lot at the drugstore, walking to my car, and this little kid is all, "Mom! Look at that ugly girl."

Todd: I couldn't afford boots and leather. Nicole had one.

Sue: That leather jacket went through all of us.

Nicole: I know, I moved down here, "Oh, where's my leather jacket?" Todd and Susie are all, "Oh, we haven't told you about that?"

Todd: It was in the car, and the car didn't lock very good. It didn't zip over your tits, though. That's why we wore it. We're not ashamed of our womanly parts at all.

MRR: The last show you played, were you wearing a wedding dress, or something?

Todd: Sue was wearing the wedding dress, and I was wearing the fringe dress. I was afraid I was going to fall out of it though, when I was playing, but I had a t-shirt up there with me. I'm not afraid of someone seeing my tits. I mean, I'm not modest at all, but the fact of trying to play and your boobs are hangin' out, it wouldn't be very easy to play.

MRR: Would you stop the song?

Todd: No, I would just try to get it back in while I was playing.

Sue: This is Todd, who's famous for flashing people on the highway.

Todd: I do! Hicks always harass us and B.A. us, so I hang out the window.

Sue: She's all, "Fuck you!" and big tits flying.

Todd: Little tits! I've never been a modest person, but playing drums, I really wish it was cool for girls to take off their tops 'cos I get hella hot. That's why I wear really thin clothes. At first, I was kinda self-conscious about bouncing around, but now, if people don't like it, they just don't have to look. It's just too fuckin bad, 'cos I'm not gonna be hot. I gotta be comfortable.

MRR: Have you guys gotten much response from people, like fans and after shows?

Nicole: I have met people, like when I was Christmas shopping, people were like, "Oh god, I saw you at Gilman Street" and I'm all, "Yeah, so?" "No, you play in a band - Bitch Fight! I see your stickers everywhere." My boyfriend was skating down the embarcadero, and he has Bitch Fight stickers on his skateboard, and this guy's all, "Bitch Fight? I saw them in Berkeley. They're cool and everything, and they're really nice, but they suck!"

Todd: We're not known for our better live performances.

MRR: What about when you're playing. Do people thrash and jump around, or do they just stand there?

Todd: I was real surprised. People do get down. We have a lot of friends over there, and that helps. If we didn't have a lot of friends, not as many people would be dancing.

Nicole: They gave us a chance, that was the main thing because we were scared shitless.

MRR: I watch bands with women in them and I notice that people don't stage dive, or at least not as much. They're a little more hesitant to go up on stage and thrash around.

Nicole: I notice a lot of people just stand there, kind of pondering. I was really intimidated at the last show we played 'cos the guitar player of Frightwig was standing right underneath me watching my hands and I was all, "Dude, I don't know how to play this thing, don't even watch."

Todd: But she complimented you!

Nicole: Yeah, she talked to me and said, "Yeah, that was great!" and I'm all, "You are Goddess of the guitar, just get away from me!" I felt like a real idiot.

Todd: I think that if we do happen to get more known and if we get out a demo, I think that will help maybe with the stage diving and stuff, but a lot of guys have a real negative attitude towards women bands.

Nicole: Even when we played up in Tuolomne County we had so many friends that would come and see us, and all our girlfriends would get down, but all the guy friends we had would stand in the back.

MRR: Um, next question? Hmmm. What's your favorite junk food?

All: I hate junk food.

MRR: You're a non-junk food band? What are you gonna do when you go on tour?

Todd: When we go on tour we're gonna kill each other!

Nicole: We'll make sure everybody comes to our last show before our tour 'cos they might not see us again!

Todd: One thing I'd like to say is about being a girl band and when you say Bitch Fight, people say, "Oh, they're a girl band." But we're not. We just want to be known as a band.

Sue: That's why we're afraid to get shows in SF because it's a big club scene and when they put you in a club they put you in with all the girl bands and they stack it up as "Girl Night." That's cool every once in a while, but we don't want to do that all the time.

Todd: We just want to be a fuckin' band. Just a band.

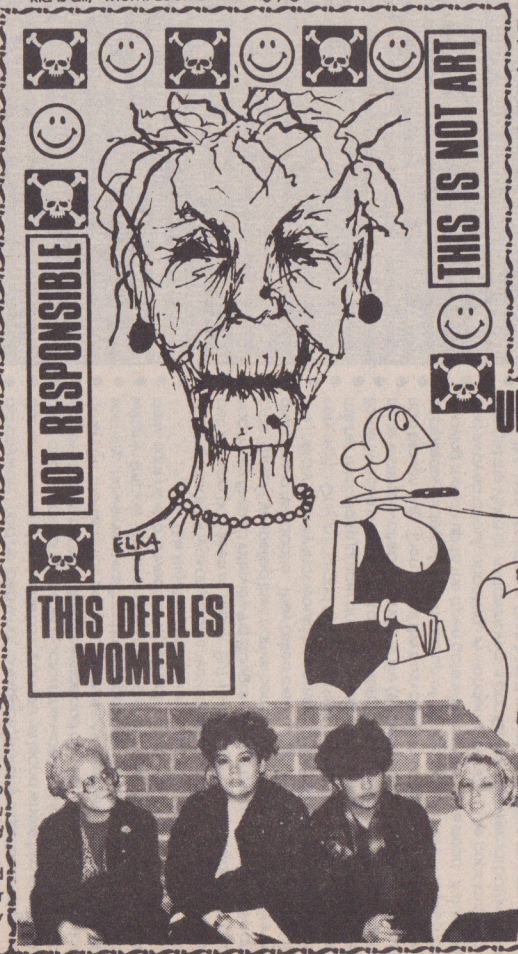
Nicole: And that should be true for everybody who has females in their band.

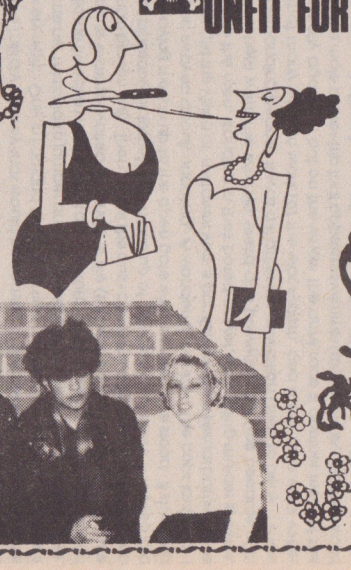
Todd: We should be integrated with everybody. You shouldn't have to have this big GIRL NIGHT and a big GUY NIGHT.

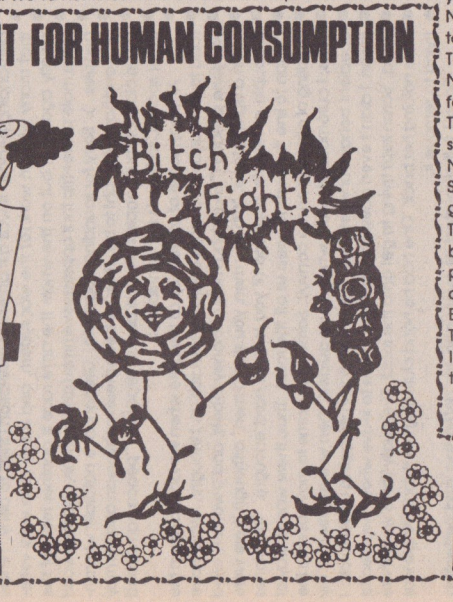
Sue: Or the people judge you as being girls - "Oh, they're good for girls."

Todd: That really pisses me off. When we were looking for a bass player, this one girl said to us, "Oh, well you know, I don't play bass very good, but at least I'm a girl." And that kind of attitude turns us off so much. We just want someone who is Bitch Fight material. We don't care if they're male or female. The three of us really don't have many female friends in SF. I don't know, it's been hard to find women in the bay area that we can relate to. We have a lot more male friends.

Bitch Fight c/o Sue/ 1891 Hayes
San Francisco, CA 94117







MARSHA BABER

The Underground Club is in Morgantown, West Virginina, home also to the Th'Inbred, a hardcore band whose name says a lot about the area. The Underground is owned by Marsha Baber, a contemporary of Abbie Hoffman, a grey-haired, card-carrying member of the 60s, who has delighted in bringing hardcore and a bookshelf full of political information to Morgantown for several years now. Interviewed by Debra. For club info, call (304)296-3624.

MRR: How'd you start the Underground?

M: I got left with it, basically, by other people just copping out. We got left with a case of Heineken dark. We sold a bottle of beer and bought two. That was over four years ago, and we expanded and now we have the dryhouse next door (for alcohol-free all-ages shows), and that's what we've been aiming for all along.

MRR: To get more kids in.

M: Well, because we were talking before about the compromises people made as the 60s wore on, and selling alcohol... that's the worst compromise I've made, it's horrible, it's the worst things I have to do to keep the place running, it pays the bills. That's how America socializes, and if we're going to have music and we're going to have a scene, we're going to sell alcohol, but I've always wanted to have a non-alcohol place... just to balance our karma if nothing else! Besides, since we'd already managed to integrate horizontally, different music and subcultures, it was time to integrate vertically and bring younger people in.

MRR: Were you open to doing punk shows from the day you started the club?

M: No, the first show we had that was remotely punk was a new wave band, the Wake, and I was terrified. Face to face with another culture. Now I love it, and I love the kids.

MRR: It would be nice, wouldn't it, if former hippies would stop seeing punks as little brats and punks would stop seeing hippies as burnt-out relics...

M: Sure, we have a lot to offer each other; we basically share many of the same ideals. I'm getting old, though, now, and I don't have as much energy as I used to, but... I got lots of great ideas, though, I just need someone to help me with them.

MRR: So what happened to ideals and "doing things" around the time that Reagan got elected. I think that was the single event that allowed punks to point to the previous radical generation and say, "you royally fucked up."

M: Boy, that was a horrible thing.

MRR: How did it happen?

M: We let our guard down. People went off and took a breather, thought they could relax. The war was over. The mania of the Nixon era dropped down to almost catatonic, and nothing happened. But they were organizing, they didn't let their guard down.

MRR: They, meaning the religious right?

M: Them, the big them. They have more base than we did. They're based in 200 years of control. All we had was one movement, and we were not in control, ownership of land, for example, did not really change. We were not even a generation, we were a decade of all kinds of people drawn together, so many of them ethnic people — new Americans who don't have 200 years of consolidated power in this country. For us it was great, but it was a flash...

MRR: So much of the punk movement is white...

M: Well, the hippies were, too. Most of the ethnic action was directed toward the civil rights movement, but, for instance, when I was doing draft counseling, most of the young draft resisters were white. We tried to organize in the ghettos and they resented us for telling them what to do. When the war was over, people went back into their little pockets — civil rights, feminism, etc...

MRR: The punk movement is fragmented into little focuses — vegetarianism, apartheid, Nicaragua — but Nicaragua could become a focal point for a lot of action if the US invades.

M: I was at my first Central America demonstration and I almost couldn't believe it. We thought we'd never have to do this again. We thought America had learned its lesson and we taught it. I mean in Pittsburgh I saw a sign "Jews for Reagan" and that drives me out of my mind, or "Blacks for Reagan." I mean, Jews have always been in the forefront of social revolution in this country, what happened to their consciences?

MRR: Do you see conscience in the kids at your hardcore shows?

M: They have potential. We're going to start with an action for a skateboard ramp. Skating is illegal in the streets of Morgantown. First, you do things in a traditional way, you ask the city so they can't say you never tried. We want to build the ramp if the city will give us the space.

MRR: If they don't?

M: We'll have a skate-in!

MRR: It's a different and more difficult climate for social action now, I think, because it's much tougher economically than in the 60s.

M: Oh yes. Jobs were plentiful then, and there was construction going on like crazy — tract houses in New Jersey, new skyscrapers in New York. When Reagan first came out with supply-side economics, some of my friends and I thought, wow, this will bring revolution for sure. It's going to divide even further the rich from the poor. But he did it, there wasn't.

MRR: Who do you think is going to follow Reagan?

M: Oh god, I don't look much at electoral politics. I think real change will come from people working locally to raise consciousness. But how about Nancy? I could almost see that happening.

MRR: She should be given a urine test. She's got to be on some serious valium to look that vacuous.

M: The government moves very slowly. A change occurs culturally before the people demand it of their government, I find, so I prefer to work on that end. So does Abbie.

MRR: What do you think of Jerry Rubin and his yuppie networking?

M: I think he's an ass. That's taking "using the system" to an extreme. His goal is not to raise consciousness. Now, I'm a respectable business woman. I have the respect of the parents and the respect of the community, but if you were to ask me what I'm doing here, I would tell you, "overthrowing the government." I'm providing means for alternative

action to the kids, but I know how to reassure their mothers.

MRR: Less so in Europe than here, but I notice that a lot of punks are afraid to even approach the system with an eye toward using it. They would rather do nothing but be politically correct busboys and collect records in their spare time. There's a fear of money and power which really translates into a fear of being judged by their peers should they accumulate enought money or power to do something, so they do nothing... except go to shows. Actually, Abbie told me this has always been a problem for the left.

M: Yes. Well, I'm going to write a book — a handbook for outlaws, and one of the things I'm working on now is a course in guerilla bookkeeping. I mean, people don't know the very basics about using the system. Things like ways to have a check clear faster so you, not the bank, can have the money longer. I have some of my own money that I printed at the Underground. I had this fear that there are only $75 in all of Morgantown, and it circulates all long between all of us. So I printed $200 of Underground money and started using it to pay people who did some volunteer work for me so they could spend it at the bar, and now we have our own little economic system. We sell them in packages of $11 for $10, so you get an extra dollar, but you have to spend it at the Underground. But they do show up at other places. I use them for loans, 'cause if people need tabs, it's easier on the bartender to give them $10 of Underground money and say, now you owe me $10.

MRR: Do you ever have trouble with the community?

M: Yes, the police recently wanted to shut me down and I was furious. I said, "What are you going to do with these kids? There are about 150 kids coming to these shows, what do you have for them to do? They're not drinking and they're not taking drugs and they're not raping their little sisters, are you going to put them on the street?" The cops said, "Well, that's not our job," and I said, "That is your job." I was wearing my Millions of Dead Cops button.

MRR: When I'm on tour with the False Prophets, I often prefer playing cities like Morgantown or Flint, Michigan, because the people here have to work to maintain a place to play, unlike in New York, where it's taken for granted that CBGB's will be there and you just have to show up.

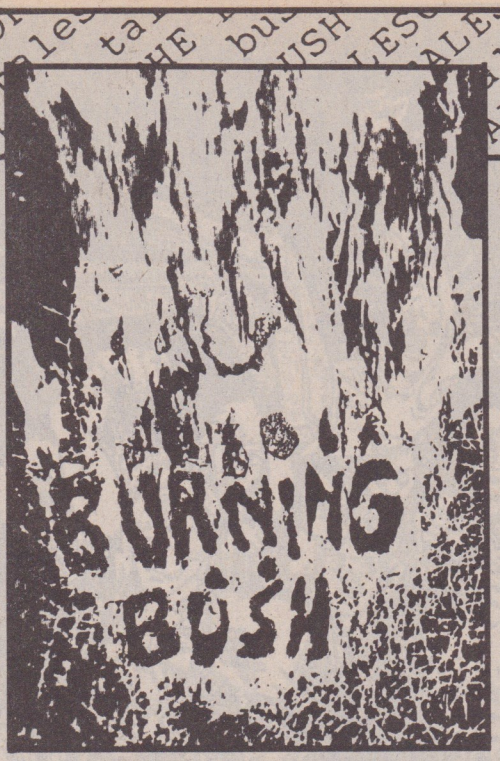
M: It takes organization and a willingness to work with money to get things done. You have to make the fewest compromises to do the best thing for the most people and that takes a lot of conscious effort. Believe me, I'm aware of the dangers of compromise. I was involved in a major food co-op in the midwest for a long time that went from a strong, radical organization with a philosophy statement that was really a great piece of work to a profitable business that decided to stop running the philosophy statement in the co-op paper by 1982. I was really shattered, and I lost my commitment for awhile, but it's back. These kids here are great. They're really committed to change and they are careful not to lose the place.

MRR: I think teenagers, given a choice, love to do good. They get a real rush the first time they experience their ability to do or change something.

M: There's another all-ages place in town that has top 40 music and a dress code. A dress code! For teenagers! If there's ever a time that you should be able to freely wear any outrageous thing that you can dream up, it's at that age.

MRR: What I notice on tour is how much teenagers impose a dress code on themselves.

M: We all have our uniforms we impose on ourselves. In my generation it was blue jeans. We didn't trust anyone who didn't wear blue jeans. How absurd! But your uniform defines yourself. It would be best to choose your uniform, though, not have it choose you.



This interview with the ever-hip Burning Bush was conducted in a greasy spoon by jacknjoel of Hippycore zine. Burning Bush is Denise- bass & vocals, Audrey- drums, and Thomascyne- guitar & vocals.

MRR: What are some influences?

T: Soul music, funk music.

A: Rock n roll.

MRR: Could you be a little more specific, maybe?

D: Gang of Four, I like Gang of Four.

T: James Blood Ulmer, he's one of my favorite guitar players. And of course the usual stuff like Hendrix and...

D: And the Minutemen.

T: And I'm not trying to say that those things make me what I am, really.

MRR: I have a hard time categorizing or even describing your sound. How would you do it?

D: Oh brother, not again. I hate that question.

T: Every band I've ever been in, people always say that to me and I don't even know how to categorize myself. How do you expect to categorize my music?

D: Well, what I can say is I hope it makes people dance somehow, because it makes me dance somehow.

T: Yeah, we wanna make people move, and we're tired of dancing being some ugly thing, some taboo thing to do.

MRR: Do you relate yourselves with punk in any way? T: For sure.

A: I was in a punk band for a while (Last Option).

D: There you go back to categorizing yourself and I don't wanna say "Yeah, we're a punk band", or "Yeah, we re a funk band", y' know?

MRR: We're not trying to confine you, there's more to punk than just the music. There's the lyrics, there's an attitude, there's ... Do you relate yourself to a "punk" crowd?

T: Definitely me.

D: We're underground.

T: I used to live out in the boonies and it wasn't really happening out there and it took a while to get there. And when it did, I was so happy to see it because represented freedom of expression for me. I've always related to it, and I think there's a lot more variety to it than just one thing.

A: I wish club owners wouldn't be so afraid to put us on the bill with different kinds of bands, maybe more punk ones. They're really afraid to do stuff like that.

T: Yeah, they (club owners) go, "Oh look, girls, they must be little tiny creatures".

MRR: Speaking of club owners, do you feel you receive different treatment from owners and people who listen to your music because you're an all-female band?

D: Yes, for sure, for sure.

T: I think we receive different treatment from club owners than we do from people who listen to our music. I mean people seem to like it and the club owners say "Oh let s see, we can put you with..."

A: ...Another all-female band.

T: Yeah, exactly.

D: Or they try to take advantage of us financially, but I think they do that with everybody. But for sure they think we're not going to stand up and say "We deserve to be paid $100 and not $30" or whatever.

T: We get booked with a lot of bands who are light and mellow and a lot of good bands come along that I'd like to play with, but they won't even consider us. They turn around and book them with light and mellow male bands, and I don't think we're that light at all.

D: I think we're quite hard.

MRR: Are you a non-male band on purpose, or did it just happen that way?

T: I looked for 'em (non-males), I looked for 'em on purpose. I've been looking for some other women to play with for a while and I like to jam with guys, too. But I will admit that for whatever reason, I found it hard to be a composer with the bands I was in and the guys I was playing with.

MRR: Do you feel that was because they treated you differently because you were a woman?

A: I think so, in the band I was in, definitely.

MRR: Like how?

A: I was not listened to. I was taken advantage of. Everything I said didn't make a difference either way.

MRR: Do you think being in an all-female band is the only way to avoid being taken advantage of?

A: It s just easier to get along.

D: We really don't have any reason to add a male (to our band) just for the sake of having a male.

T: The total truth is is that before Denise and I found Audrey, we were trying to convince this certain male to be our drummer because we jam with him lots, we knew we had an intellectual rapport with him also and that he wouldn't shit on us or anything that. But he just wasn't into it .

MRR: What s the story behind the song, "Recycle"? D: The way we did that one was we were sitting on the porch, and we took a piece of paper and one person wrote two lines, folded over the first line, and the second person reacts to the second line that they see. It ends up being this kind of disoriented composition, but not really because there are certain parts that really "synch up".

T: But we do go back and edit, and tune it up.

D: And the reason I called it "Recycle" was because I was really influenced by all the construction and destruction

that was going on in this city. Society is recycled, and we get so used to it.

T: To me, it's talking about challenging people who are fucking you constantly in every different way, and the structures that you live in and also the structure that is in you. It's sort of depressing, really, because when I write lines I write them in sort of a defeatist attitude in the hopes that upon hearing (what I wrote), it'll drive me out of it.

D: I always write depressing things too and I'm basically not a depressed person but I think I'm such a deep observer of everything that goes on around me and I just go beyond the image. I know we all do, but...

MRR: Do you think that that's maybe a way of letting that depressed part of you out?

D: Probably.

MRR: So instead of maybe being a depressing person you can let it out through your music.

D: So I don't like, slit my wrists? Yeah, probably.

MRR: Some of your lyrics are kind of abstract, at least to me. Is there a message in all your songs?

D: I think we are pretty abstract. I know that, in a lot of art that I've done, not just music, that it's basically an abstract expression.

A: I think our stuff is humorous. It's very attuned to each other.

MRR: What kinds of things do you advocate that would have some kind of change (in eliminating sexism)?

T: I think that we can change a lot of other women s minds. If some young person sees a couple different all-girl bands (as opposed to seeing exploitation of some sort) and they have a choice of deciding what kind of person they think is attractive, I hope they'll think we're more attractive, and I don't necessarily mean sexually titillating, although that's a part of it. We all like to look at each other, and we all do get a little bit turned on by each other, but I hope they'll pick us because I think it's more attractive. I'm not attracted to slicked-out dudes either and I'm not attracted to the women in Playboy. You just have to get the attention away from them and offer people something else and what we offer is ourselves. We're not going to get all primped up.

MRR: Is getting all dressed up necessarily sexist?

T: No, but I make a point not to dress up. It s a pain in the ass sometimes because I would like to go out and play in lingerie sometime just for the fun of it. I would like to, but I'm not going to do it because I'm going to have to deal with a lot of people who are going to be mislead by my intentions.

MRR: What about some people who think the feminist movement is a crock of shit because "they're all anti-male"? Do you think a lot of feminists are anti-male?

A: I really have a hard time dealing with people like that because we're on two different hemispheres and I can't even begin to understand how they think and could say something like that.

MRR: It's something you can't even relate to at all?

T: Yeah, because look at the three of us. We're sitting here with you two, for one thing, and we're all good friends. Obviously, we're not anti-male.

MRR: We're not saying <u>you</u>. We're...

T: But we <u>are</u> feminists. Just like there's nazi skins, there's lots of people with no hair who are not. It takes all kinds. Yes, there are radical feminists who totally believe in introvetro fertilization and who don't want men anywhere near them ever. But that's them and we're us.

MRR: Can you respect that opinion?

T: No, II can't personally.

MRR: Do you think they're any better than the male bigot, the "Archie Bunker"?

D: No.

T: I can say that I think they've been driven to it.

A: Yeah. Some people have been abused, either emotionally or physically, by a male and that drives them to it.

MRR: But does that justify them for hating half the human race?

A: I don't know if it justifies it, but it leads to more of an understanding of their feelings.

MRR: It's not fair when you're perfectly nice to a person and they treat you like shit because you're a male.

T: No, it isn't, it's sexism and I don't respect when anybody treats another like shit. But I'm just trying to say I understand... I'll tell you something, you guys don't have to live with the concept that more than likely in your life you'll get raped. As a woman, you grow up and get into puberty, you start to get attacked, you start to have men say stuff to you, and you start to have all these girlfriends who've been raped, or maybe you've been raped yourself. It becomes a fact in your life that when you walk down the street alone at night, you better be thinking about it (being raped), because you could be the next victim. You drive down the highway and your car breaks down in the middle of the night, hey man, you could be in some serious trouble unless you know karate. It's a fact of your life that you're going to be under attack at any time almost.

A: And it's certainly not just the physical attack. either. It's the verbal abuse every day.

T: I just want to say that it's not that I condone it. I wouldn't choose for myself and I wouldn't recommend for someone else, but I have to acknowledge that I think some of these women are doing it just out of their minds.

MRR: What do you mean "Out of their minds"?

T: If you've been pushed far enough, there's a certdin point where you just snap and there's such a thing as group—maybe it s not a type of psychosis that's debilitating, it's just a group thing that drove them that far that they're so intense, that they have to take this radical stand.

D: Some people, if they have problems, they can fix them either by themselves or through counseling, and some people can't, so you can't really blame those people for being fucked up.

A: Yeah..you have to respect them.

MRR: I don t think you have to respect it at all. If a man has been fucked over by women all his life...

T: I have had women come up to me and be so mean to me, spit at me when I would serve them some soup because I had long hair and wore some makeup. They were so offended because I wanted to look like a female. The other lesbian women who were there had to drag this woman away. She <u>hated</u> me because of what I represented to her for some reason. So I've even been harassed by women for being a woman and it sucks. I don't condone the woman's actions and I don't respect her for it. I'm just saying that I see how she got there.

MRR: Let's talk about nationalism. What do you think about....like at the Central America rally held in Phoenix recently, people who were carrying American flags and stuff. To me, that's contradictory to carry a flag and then say stuff like "peace and love". To me, a flag represents barriers.

D: I think nationalism is like patriotism, is like fanaticism. Some people have to identify with things like that.

A: I think the most important thing is that the people were there (at the rally) supporting an end to Contra aid, If they have to have their flag... I don't agree with it but I'm just glad they were there. Like in Nevada at the test site, there's lots of people with their flags.

MRR: Do you think they bring flags as a defense to keep people from saying things like, "Fucking Commie"?

D: Could be.

A: No.

T: I think it's more the fact that whether we like it or not, we were born and bred within the borders of this country and the culture that's created here. I personally grudgingly like it. I'm quite often ashamed at what this country has come to represent in the world, but on the other hand it also represents the ability to at least "give it a shot". The people who carried that flag... We wouldn't carry the flag cos I think we all pretty much agree that we'd like to see more unity, but you also have to cut those people some slack because it's that evolving thing again...you can't just slam doors in their face if they don't agree with everything you do on every single point. You have to figure out how you re going to get them to listen to you in the first place. So you can sort of seep into their consciousness with your ideas. But watch out cos they might seep into yours and they might have some good ideas, too.

D: Maybe they think they're giving the flag a better name.

A: The whole reason they go to these rallies and marches is to make Amerika better because they love Amerika.

MRR: But the problem lies in Amerika. They want to change things in a system that benefits some and excludes others.

T: But they want to change that system.

MRR: I don't think you can really change a system from within it.

D: I think you can. You can't change from the outside. you can't change something when you can't get in.

Never Kiss a Carnivore
Yuppies examining the steak and veal
a fat woman pays for a big dead fish
the pretty nurse holds the salami
like a billy club
I'll never kiss a carnivore

The Donner party begins at eight
they're holding dinner for one who's late
but they'll have to make
Raoul and Daisy wait
cause she'll never
kiss a carnivore
never kiss a carnivore
Disco Tony loks so fine
a sly inviting smile but death on his breath
while sweet young Linda she may not know
some other things but she'll never kiss a carnivore
The cow is lifted and her throat is slit
the rabbi shrugs and says a prayer
and Lilith wants to talk about the karma wheel
but she'll
never kiss a carni vore
never kiss a carni vore
Bettyjean invites me to her farm
I shoot clay pigeons Cathy shoots a sow
and I don't want to hear the steel guitar bands play
if it means kissing carnivores
Business lunch or was it a date
I found a cow corpse on my plate
I fed it to the pig with me and then did I state
that I'd
never kiss a carni vore never kiss a carni vore
I take strange chances
and I go down in flames
I've danced some dances
that've left some deep deep scars
I've kissed some ashtrays
screwed dead cats in church
but I'll never kiss a carnivore
they smell that way
and they never apologize
I'll never
kiss a carnivore

MRR: It seems to me that you're the only band in the whole damned valley that has an animal rights song. T: I've been a hardcore vegetarian for 14 years, and it really impressed me when I met Audrey, who as a young person made a decision to be a vegetarian, which has got to be hassle, having a mother to deal with. I really do look at those industries... I grew up in a hogering town not too far from the hog-butchering man and when those pigs came into town on the trucks, they would be screaming their heads off' and just a few miles up the road they'd be poked at with an electric rod and stabbed and have their throats slit. It's got to affect you. People are just so into the easy way of going into the store, buying a piece of meat and eating it. Meat is the first thing people finally confront, because it is the most gory, bloody part of it. When people come up to me and say, "I'm not eating as much meat anymore. I'm only eating white meat", I don't give 'em too much shit, cos whatever it takes to move them in that direction, y' know? I just pat them on the back and tell them more about salads. The whole chicken, egg, dairy industry—people have to take a good look at that, cos that's <u>disgusting</u>.

A: I've been looking into a lot of vegan ideas and I can really respect it. But I don't think I'm ready for it right now.

T: You don't have to eat <u>any</u> animal products to get every single thing you need. Vegetables and fruits have it all.

D: Nuts and seeds and leafy greens have as much calcium as milk. The end. It's just a big hype to get people to buy dairy products.

T: You have to take the time to change your life and it takes time to adjust yourself and change your eating habits. I didn't used to like hardly any vegetables...

A: When you stop and think about it, the human is the only animal that continues to drink milk as adults.

MRR: So do these same beliefs apply to vivisection, then?

T: Totally.

MRR: Any kinds of vivisection?

T: For me it does. I think we should start experimenting on humans.

A: There s certainly other options. It's (vivisection) useless...it costs more money, the results are inaccurate. It's ridiculous.

MRR: How much are the demos and shirts?

A: Both are five dollars ppd, to: 905 E Whitton/ Phoeniz, AZ 85014.

Clown Alley
Circus Of Chaos
Sacrilege
PARTY WITH GOD
MELVINS
GLUEY PORCH TREATMENTS
LIFE STYLES OF THE RICH KIDS ON LSD"
– A Rock & Roll Nightmare –
R.K.L.
Poison Idea
WAR ALL THE TIME
NEUROSIS
TAIN DE MOND
THE CRO-MAGS
FACE OF BETRAYAL
ALL OUT NOW
ALCHEMY RECORDS
Available Everywhere
DISTRIBUTED IN THE UNITED STATES BY
ROUGH TRADE, IMPORTANT, ETC.
TO ORDER BY MAIL: US $8.00 (POSTPAID):
$8.50 CANADA; $10.50 OVERSEAS AIR. SEND CASH.
CHECKS OR MONEY ORDERS PAYABLE TO ALCHEMY
P.O. BOX 99284 ■ SEATTLE, WA 98199
DISTRIBUTED IN ENGLAND BY SOUTHERN RECORD
DISTRIBUTORS ■ P.O. BOX 59 ■ LONDON N224NS
DISTRIBUTED IN EUROPE BY EFA BERLIN
■ KOETHENERSTR. 38 ■ 1000 BERLIN 61

COMEING TO YOUR TOWN

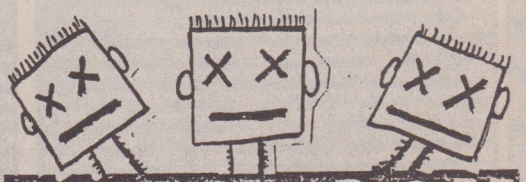
THE "MICHIGAN ICE MONSTER" TOUR

BILL BOARD - (616) 965-6701
DEPRESSION RECORDS
P.O. BOX 219
BATTLE CREEK, MI 49016

STARVATION ARMY

IN THE RED ..... 4-SONG 7"E.P. $3.00 PPD.
NEW WAY TO BURN ... 4-SONG 7"E.P. $3.00 PPD.
BUY BOTH E.P.S FOR $5.00 PPD.
T-SHIRTS $6.00 PPD.
OVERSEAS ADD $2.00 FOR POSTAGE
SEND S.A.S.E FOR FREE STICKERS

STARVATION ARMY
P.O. Box 15007
Cleveland, 44115



"VIKTIMZOFSOCIETY" LP

NINE SPURTS OF SPEW FROM THEESE CHICAGO PUNK ROCKERS GUARANTEED TO WIGGLE YOUR WORMEY WEINER.

ONLY $6.00 P.P.D USA

"MARIO THE GARDENER"
HIGH BIAS CR02 CASSETTE

TIRED OF REALITY? ? ?
STEP INTO THEZANY MIXED UP PSYCO--DELLIK NIGHTMARE WORLD OF MARIO THE GARDENER.
MORE FUN THAN A WET DREAM

ONLY $4.00 PPD USA

BRAIN-BOX RECORDS - P.O. BOX 39553 - CHICAGO ILL. 60639-0553

KILLER TEES BY CULT OF THE DEAD COW

¡Support Starving Geekz!

The tee shirtz represented in this AD. are HAND-MADE by texan computer geekz. Collectively addicted to crack, they need YOU to help support their habit! Daily these young dorkz pump out K-RADICAL t's for the funky, spray painting their little fingerz to the bone, speckling their pen-protectorz w/ snot. So buy these tee's 'cause they're beyond cool, buy 'em 'cause you like 'em: REMEMBER → behind every rad dude is a stupid person w/ puff-paint.

—Thankz!

#4 DEAD (Black w/ red blood on white tee; All red on black tee)

Moshing Cow #5

(on front...) Mommy, where do dead cowz go?

(on back...) Cow Hell #6

$10 each : Specify S, M, L, X/L

Choose a BLACK-SPRAYED or WHITE tee & TWO of the designs above (except #6 !!) ... one for the front, one for the back !!!

HAND MADE !!

All Cotton using only the FINEST spray paint AVAILABLE...

Send us your own ideas.

Ask for our Free catalog ... includes a zillion other designs. (including the ROAD KILL shirt *)

cDc communications
PO Box 53011
Lubbock, TX 79453

WHOLESALE INQUIRIES COOL !

Did you know that there is a continent over the atlantic lake? Did you know that people live there? Over 650 000 000 people, with electricity and other high tech stuff like that.. Did you know that !? Did you also know that they've got a big independant Punk/Hardcore/Underground scene? Did you know that they have a gigantic fanzine called TRUST ??? No??

NOW YOU KNOW IT !

If you are interested:

ASK FOR AD SIZES AND RATES

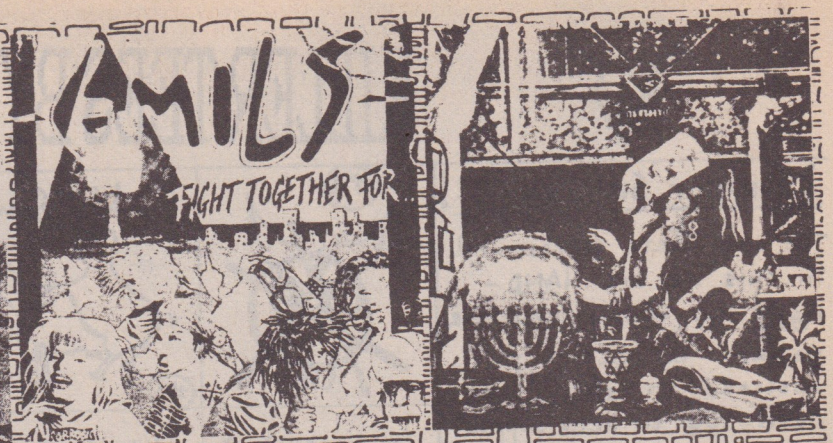
SEND ALL YOUR STUFF FOR REVIEWS

ORDER THE MAGAZINE (3$ incl post)

TRUST

Europe's biggest regularly appearing HC/Punk magazine, send all records, tapes, letters, photos, articles etc. to: ANNE ULLRICH
SCHOTZENSTR. 6
6650 HOMBURG
WEST GERMANY

written in german, but also with some fantastic english pages (written by the big sperm himself) and millions of photos.!



NEW ON WE BITE:

NEGAZIONE - LITTLE DREAMER - LP - the second LP of Italy's Hardcore band No.1, Negazione tour Europe in march/april/may '88 - Watch Out!!

ATTITUDE - THE GOOD, THE BAD, THE OBNOXIOUS - MINI-LP - four cover versions and one new Attitude song are on this 12"

EMILS - FIGHT TOGETHER FOR... - LP - mix german Hardcore and Speed Metal, the result will be Hamburg's Emils!

JINGO DE LUNCH - PERPETUUM MOBILE - LP - undescribable great music!

WE BITE RECORDS

Saarstraße 18 · 7400 Tübingen 6 · West Germany · Tel. 0 70 73 / 66 72

WE BITE is distributed in the USA by IMPORTANT

NUCLEAR BLAST RECORDS

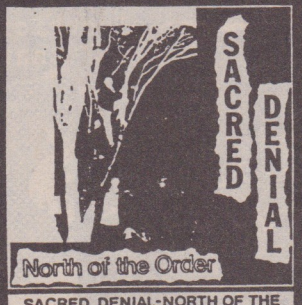
DR.-FREY-STR. 54
7822 DONZDORF

WEST-GERMANY
☎ 07162/29737

NO FRAUD-HARD TO THE CORE
9 SONG 12" - GREAT HC

STARK RAVING MAD-AMERIKA
32 SONG LP - HC THRASH

CANCEROUS GROWTH-HMMLMMLUM
15 SONG LP - BOSTON HC



SACRED DENIAL-NORTH OF THE ORDER 14 SONG LP-MELODIC HC

T-SHIRTS: IMPULSE MANSLAUGHTER/NO FRAUD/NAPALM DEATH (each $ 10/DM 18)

JAPANESE ATTACK!! 4 NEW LP'S:

OUT NOW

A FAREWELL TO ARMS

Comp. LP: OUTO, LIPCREAM, GAUZE, GASTUNK, EXECUTE, GHOUL. (17 SONGS)

OUT IN JUNE

LIPCREAM

«Close to the edge»
(18 Song LP)

OUT IN JULY

S.O.B.

«Don't be swindle»
(27 Song LP)

OUT IN JULY

OUTO

«Shoujikimono wa baka o miru» (12 Song LP)

IMPULSE MANSLAUGHTER-HE WHO LAUGHS... - THRASH!

(Großhandelsliste anfordern, Gesamtliste anfordern!)

ALSO AVAILABLE ON NUCLEAR BLAST:

- CANCEROUS GROWTH-Late for the grave (15 Song LP, 4 bonus songs, red wax)
- CONDEMNED-Humanoid or biomechanoid? (10 Song LP, Australien thrash!!!!)
- SENSELESS DEATH-20 Song comp. LP (ATTITUDE/F.ITSELF/S.DENIAL/I.MANSL)
- SENSELESS DEATH-Limited 9 Song ep (I.MANSL./CONDEMNED/AMOA etc.)
- ...first edition of all NBR rec's in colored vinyl! (Most rec's w/ bonus trax)

PRICES: LP = DM 15/ $ 9 · 12"= DM 13/ $ 8 · ep = DM 5/ $ 3

Postage: Germany: DM 3.5 each order · Europe: DM 2/ $ 1 each item · Overseas: DM 4/ $ 2 each item

DISTRIBUTORS: Ask for wholesale! Ask for entire list w/ many int. rec's!

COMING:

- SACRED DENIAL-NEW LP!!!
- CONDEMNED-2nd LP
- PLEASURES IN LIFE-Int. comp. LP (w/:NAPALM DEATH/UNSEEN TERROR/KAZJUROL/OPINION ZERO/EXTREME NOISE TERROR/FILTHY FEW etc.)
- POISON-Kick rock LP
- GAUZE-Equalizing distort LP
- SYSTEMATIC DEATH-Final insider LP
- EXECUTE-The antagonistic shadowLP

OUT ON NEW WIND RECORDS:

GOLD, FRANKINCENSE & DISK DRIVE -Butterside downs 5 Song 12"

DC The following is a 3-part discussion held among many of the long-time proponents of the DC scene. Special thanks go to Cynthia Connolly, Sharon Cheslow, Amy Pickering and Lydia Ely for arranging this monumental task and for doing the shitwork. Though it is very long, and at times a bit disjointed, there is a wealth of material, ideas, problems, etc brought up to sink one's teeth into. We hope you'll spend some time working your way through this. MRR **DC**

A WOMEN'S PROJECT? We didn't know what to do. Exclude the males? Widen the gap? Create uneasiness? No. But we did want to take advantage of the opportunity to air our concerns and maybe even voice complaints. Since many of these have to do with men, we decided to include them. And anyway, how can you talk about women's problems without talking about men?

In general, we in DC are blessed. In our music community, most men and women are of an open mind and treat each other first and foremost as human beings. Women play numerous roles here: as record company "heads", as guitarists, drummers, vocalists; as loyal supporters of our scene.

But in this "alternative" scene there remain certain vestiges of the "normal" world's fucked up sexism. These vestiges, though sometimes hard to identify, rear their ugly heads and remind us once again that YES, there are differences between males and females. Maybe it isn't such a tragedy, except that these differences cause problems, inhibit creativity, result in animosity. For our project we decided to examine those differences. As we found out, it's not a simple task.

The idea was to see how men and women reacted to different issues and to specific questions within those issues. The questions were intended to illuminate the contrast between female and male conceptions of women and men — in our "alternative" scene, in our personal lives, in our roles in society at large.

To do this we held two separate question and answer sessions — one for males, one for females. The questions for the two groups were the same. The female group was mediated by the authors of the questions — and here that group had the advantage. The male group was moderated by a designated male who hadn't been involved in creating the questions. Then we held a joint session — both the females and males — a week after the individual sessions, in order to clear up any misunderstandings in the first two meetings.

The Women's Group

Natalie Avery, 20 **Bobbie Brewer, 20** **Molly Burnham, 21** **Melissa Casumeal, 18** **Sharon Cheslow, 26** **Leslie Clague, 25** **Kim Coletta, 21** **Lydia Ely, 22**
Cynthia Connolly, 23 **Amanda Mackaye, 17** **Amy Pickering, 23** **Monica Richards, 22** **Kate Samworth, 20** **Jenny Thomas, 23** **Nikki Thomas, 18** **Laura Lynch, 24**

MR: When I told people about this women's issue, they said, "That's one issue of MRR I'll miss."

Q: Do you think males are naturally more violent than females?

All: Yes, yes, yes.

MR: Yes, biologically, and genetically. They're stronger biologically, it's in their genes, it's in their brains. They are able to impregnate women so they want to spread themselves around as much as possible. Because of that, there's more fighting over women. There're tribes all around the world that fight over women and kill each other over women.

LL: Over thousands of years man has been the hunter and has been aggressive and has had to defend.

KC: The biological argument is interesting and it can't be proved. If you look at what our culture has done in contributing to violence and what steps can be taken to make it better. I think it's interesting to look at the music scene and the violence in it. I've always been torn because in one sense I love certain all-male bands but I hate their sexist lyrics.

LC: A lot of the younger kids that get into punk are attracted by the violence.

LL: It's macho.

SC: What attracted you?

LC: I don't know - it was something I felt connected with more than anything else. People had the same kind of outlook on life that I did.

SC: Is there any woman here who was attracted because of the violence.

LE: Not the violence, but the power.

LC: It's a bit more assertive than other kinds of music.

LE: I've had skinhead girls try to get into fights with me. All I can think is, "They're just acting like men." I don't know if that's necessarily so; they may be just acting like violent people.

Q: How do you react if you're at a show and someone comes up to you and shouts something really insulting or derogatory to you?

NT: I get mad and I yell something back. It depends one what they say and on how close they are to me! If someone says, in the middle of Georgetown, "HEY BABY!" I yell at them, "Don't 'hey baby' me!!"

KC: I never thought I'd react in a violent way. The last GI's show I was at, some guy was physically harassing me. I tried to ignore it because when you're at a show there're lots of people pushing you but it got to the point where he had no problem fighting a girl. I didn't even care. He wasn't bothered that I was a girl. I thought, "I'm a pacifist! I would never get in a fistfight!" And there I was, fighting this guy. I'm still kind of torn up about it. I was really provoked.

Q: How would you react if someone shoved you?

MB: I've gotten into fights at shows, with males. They always start it. I don't remember how you get into fights. Someone just pushes you too far. If you're at a show and you're all excited and someone ruins it for you, then you just go off.

KC: This isn't the DC thing, though, to get in fights at shows.

LE: One time a guy pinched my butt and I kicked him with my steel-toed boots - no thought involved, just instinct and anger, blind rage. He tried to break my windpipe. If I'd had thought about it, I would have said, "Yeah, I'm a pacifist," but as it was I was enraged. Ordinarily, if someone says, "Hey baby," I either spit on the ground and keep walking or I keep to myself and act like he's invisible, and that's really frustrating to him. But if somebody touches me, forget it, it's the last straw, you've crossed the line, you have no right to do that.

Q: Have you ever reacted violently when a woman provoked you?

AP: Somebody hit me once — a female — and I punched her back. When someone hits you, most people I know would hit back.

Q: Why do you think there are more guys in our music scene than girls?

MR: What music scene is there not more boys in? Heavy metal, etc.

AM: It gets back to the idea of violence being within the male. I think there are more males in the punk scene because the music is so fast and so hard that they can get out their aggressions. It's socially acceptable, and they can go and punch whoever they want to and it's not like they're doing anything wrong.

CC: Maybe it has to do with the type of music provoking certain people sexually in a certain way. As we discussed before, the males are more aggressive and you're relating it to their penis. What about Duran Duran? There're more females at a Duran Duran show. Maybe people are attracted to certain types of music in some subliminal sexual way.

NT: If you work at record store for a while you'll see a couple come in, the guy will look at records and the girl will sort of stand there.

NA: Sometimes I think that men kind of intimidate women about the music because it's so male-dominated. Working in record stores, you see girls who might be interested but their boyfriends say, "No, I hate that Dischord drum sound." Girls just stand there.

LE: Also, it's how you grow up. The boys in sixth grade are already jamming to Led Zeppelin. I was listening to Carly Simon till my sister bought me a Clash album when I was twelve.

MR: You're blaming it on how you're brought up; but isn't the whole punk rock thing rebellion?

AM: When I was growing up I was sure I'd be like Ian and Alec - there was no question about it. They influenced me so much and I didn't know it - I wasn't allowed to listen to the radio! It was shit. It was top 40. Even today, I sneak records that they don't like into my house.

SC: So why do you think, if we're all rebelling, that there are still more boys in the scene than girls? Why aren't more girls rebelling?

LE: It's harder for girls to rebel. My mother was so incredibly strict, and mothers are more strict with girls than boys.

LC: Boys are expected and encouraged to rebel.

MR: The punk rock look that I was into when I was a teenager was short hair, boots, no makeup and - I looked like a boy! We tried to look like boys.

Q: What do you think the difference is between a girl and a girlfriend?

NA: Well you're a girl before you're a girlfriend.

JT: Looking at a girl, she stands by herself. A girlfriend is a part of someone else. When you're involved in a traditional relationship, it's the MAN and the woman. He's loud and forward and she's softspoken. A girl is someone who's independent and does what she does. A girlfriend is almost a decoration.

LC: She's the sidecar.

MR: And the girlfriend starts to get interested in what the boy's interested in. And lots of girlfriends turn into punk rock girls because of that.

JT: They dress how their boyfriend thinks they're attractive.

Q: Do you wish you had a serious relationship with a male? If you do, are you satisfied with it?

MR: I've been with the same guy for six years and I have to say sometimes it's great, sometimes I think I'm babysitting and carrying him on my back. I don't get a lot of support, but I don't get resistance like a lot of girls do: they'll just drop what they're doing because of their boyfriend.

Q: If you were on your own, would you be doing the same things you're doing now?

MR: If I were on my own, I'd be lonely as hell.

LC: You've got to give and take. There're points where you feel totally put upon.

AM: Having a recent boyfriend, I find we're happy, but my friends back off thinking, "She has a boyfriend now, she doesn't need us." They don't call me. I call them and say, "What's going on?" It's ridiculous to have such a closed minded view about things. I want us all to be friends. He's a boy, and he's a friend. It's interesting that they did it; it would never occur to me, and it shocked me.

JT: If you're a girlfriend, you're a part of him. If you can be a partner to this guy, you're friends.

MC: I think I've been successful at being a "girlfriend" and being someone in a scene, an individual, and doing things that I want to do. I don't think my relationship with him has impaired my ability to be an individual.

CC: I've been going out with Ian for almost six years. People bug us about when we're going to get married! The only reason I ever thought of getting married was so that my car insurance would be cheaper. Ian and I accept each other as we are, and respect each other, we don't have to get married to determine that. Some people ask, and I say we just don't have time.

MB: All marriage is just getting in front of one person and making a public declaration.

CC: I don't think my independence has been impaired by going out with somebody. I couldn't sacrifice it. I have too many things that I want to do myself. There's a happy medium where we have to spend time together to keep the relationship going. It's worth it because you have somebody to support you but I can't sacrifice my independence and just totally serve another person. I have too many of my own thoughts to deal with.

AP: Well, no one else has said this, but I've been in relationships where my ability to be independent has been TOTALLY impaired.

KS: So have I.

AP: Sometimes you'll wait to see what he's doing that night, because otherwise he's hurt because you're not spending time with him. I think I've grown out of it, but I've had that problem. We're not all staunchly independent.

BB: I've only been in one relationship where I've kind of felt dependent but basically in my relationships I'm pretty much the dominant one.

Q: Do you feel uncomfortable when people express their sexuality with members of the opposite sex?

MB: I don't mind it when people hold hands quietly, but if you're talking with someone and their boyfriend or girlfriend starts kissing him/her, it makes me really uncomfortable. It's really distracting.

AM: It depends on the affection being displayed.

KS: It also depends on the proximity.

MC: So you can't express yourself?

MB: It's one of many forms of expression, but I don't think it belongs in every situation. In some relationships, it's in every situation.

MC: I've felt the same way. Before I was seeing someone, I would see people kissing passionately and I would wretch.

AM: If you're in a relationship, you don't mind.

MC: Sometimes it still bothers me. It depends on the particular situation. If two people love each other — albeit there are times they shouldn't drop to the floor — you can't tell them to stop expressing affection in public. A lot of values that we have as an "alternative" scene are based on tolerance.

LE: It works both ways. There's consideration on the other end, too.

LL: Sometimes it's a display of possession more than affection.

MC: When we're in public I don't like him to touch me in any way that denotes possession.

Q: Do you think there are different standards of behavior for your sex than there are for the opposite sex?

AM: When it's that kind of joke (ed.-fake homosexual jokes), people start spreading rumors. First you're joking around, the next thing you know, you're known as lesbians.

LC: But it's other things too. For a long time my best friend and I had mohawks, and neither of us had boyfriends. Everyone thought we were lovers. Meanwhile, we were complaining that all these boys were scared of us!! It went on for three years.

Q: What about relationships between guys versus relationships between girls?

MB: I think that girls "bond" like males "bond" but in a different way. I was talking to some guys about this kind of thing and we came to the point that girls have more intense relationships: girls talk more, and we're more open to each other. The guys will have a lot of friends, but they won't have told so much to them.

BB: I've always felt uncomfortable hugging another girl because people might think you're gay or something. I live with Charlie and Tomas and they joke around a lot at being gay. It gets really annoying after a little while.

MB: It's not offensive to homosexuals, right?
BB: It's not at all. I used to laugh at them, but it gets pretty old, sitting around with him when he's always dropping his pants. I don't think it's acceptable that guys can always joke around and girls can't really do it. I wouldn't like to take my pants off in front of a lot of girls to be funny!
JT: When you're in a room with a bunch of guys who start acting like homosexuals, and two girls start to doing it, everyone gets upset. Could it be because it's okay for a man to love a man, but it isn't for a woman to love another woman?
MB: It might be.
LC: Sure.
JT: I think that male homosexuality is a lot more accepted in society than female homosexuality.
CC: I think it's the opposite. A lot of men think it's okay for females to have sexual relationships, but it's worse for two males to.
LL: A lot of the pornography you see has images of women together. I've had guys tell me, "Don't go out with another guy - I could deal with another girl."
NA: It doesn't necessarily have to do with whether it's acceptable or not. It does strike a chord in you that a girl would totally exclude boys and only be with another girl. Girls are more linked to boys in any part of society than boys are linked to girls. That's a really scary thing. I'm not even necessarily talking about lesbianism.
JT: I agree about the linking thing, but it makes me cringe.
NA: Me too. But there IS a dependency there.
Q: Do you think there are different topics of conversation for males and females?
CC: Yes. I'm always trying to break those barriers.
LC: Guys get the willies over periods and stuff. It's really funny!
JT: I heard a tape of the Yeastie Girls talking in a live show about yeast infections and it appalled even me! I started thinking about it. The funniest thing they said was, "You know what you do for yeast infections? You sit on your heel!" I was so shocked.
KS: You're shocking me now!
JT: But why is that? If a guy is talking about how he woke up with a hard-on and tried to pee and peed all over the wall, it's just funny!
MR: You have Vanity singing, "I always want one who is seven inches or more." What's the difference?
MB: But who the hell wants to talk about this shit?
AM: Are you going to sing, "Yeah, I woke up this morning with my period"?
LC: ... "All over the wall..."
Q: So how would you define promiscuous?
NA: There's definitely different definitions of promiscuous for boys.
CC: When I think of the word, I always think of females. It just dawned on me that I never think of males.
SC: A lot of time it's based on how you dress, and on how you use your body in your clothes.
JT: I think you can define "sluttiness" and "promiscuity" by the reason the person's doing it. If a girl walks down the street with her shirt pulled down just to be attractive or comfortable for herself, it's one thing than if she's pulled it down to pick up guys.
LL: A lot of men I've talked to think that women are trying to use their sexual power over men by doing things like that. They're trying to get their attention. I see a lot of fur coats, high heels, and short dresses where I work - and IT's WINTERTIME! When guys used to say, "They deserve what they get," I would totally disagree. But now I think that there's a point where it starts to become a real come-on, and you're challenging them.
MR: I agree.
LE: These women are playing a role. They're saying, I'm fragile, teeter-tottering on these dumb shoes in a foot of snow. I can't get away!
Q: The one thing that bonds us all here is that we try to live alternative lives. Why has our "alternative" society developed in the same way that "mainstream " society has - where females do organizational, behind-the-scenes tasks, and men perform. When we developed the list of people to invite for this, almost all the men were in bands. Most of the women were involved in some ways, but not in bands - like working for Dischord, or working on fanzines, or doing booking at clubs. Promoting, encouraging, supporting.
JT: One of the reasons that I didn't get involved musically, and did get involved organizationally, was that I didn't want to be a "girl drummer." Then I realized that I had been led to believe that I could be a "girl drummer," when in reality I can be a "drummer."
MR: I lent a friend a bunch of records of bands with girls in them and he said, "Why did you give me all those GIRLS?" I gave him so much shit. If I had given him records of guy bands, he would've said, "Thanks for the bands."
SC: But there are still women involved in organizational tasks, and they don't get recognition for it.
AM: After being in the scene, I wanted to do things to make it work better. I wanted to perfect it to what I wanted it to be. So I tried and failed at bands. So, the only way I can get out in the scene is to do Sammich records. I've taken pictures or whatever, but I'm not good enough, and I'm too small to handle it in the crowd. The only way for me to participate in my fullest extent is to be organzational - to put out records, or put on shows.
LC: But doesn't everyone here at least play an instrument, or has attempted a band? I mean, I've attempted three; and I can play four instruments!
(Everyone replies that they've attempted instruments or bands.)
Q: Does the fact that men perform and women organize reflect the greater tendencies of male aggressiveness?
(ed. note: no one answered the question directly or indirectly. All that was discussed was females' discouragement attempting bands because of lack of support, organization or talent.)
Q: Excluding physical differences, do males and females think differently? How? Why?
MB: That was a problem during ERA. In the sixties women were trying to prove that they were just as equal.. there weren't any differences. My Mom always used to give me trucks to play with and I always wanted dolls. I think male and females think differently...I don't think there's anything wrong with that either.
JT: Is that because of their growing up though?
NA: I think that we shouldn't look at whether men and women are equal. There are obvious problems in society and the answer is not to look at men and women equally, but to look at women as they are, not what men make them.
MB: Or that they're equal but they're different.
MB: I think if men and women were put into a situation like war, they would come up with different answers for solving the problems.
CC: The point of the question is, excluding their gender, would their brains be the same or are there specific genetic personality traits for women and men?
NA: There are differences physically that we can't avoid. For instance, a woman has her period once a month. That's a huge difference.
LE: If we say yes, that there are inherent differences in the way men and women think then all our complaints about the different roles that women and men have in the scene and all our questions like, "Why are there more men in bands" and, "why do we play these roles?" are answered right there. Yes, men and women think differently so, yes we're always going to have a different role in the scene. There's nothing we can do about it because men and women think differently.
NA: That's what I'm trying to say, that women should be able to be accepted by society for what they are.
JT: We can't confuse the way we do something with the ability to do it.
LE: It's weird in DC, because in a lot of other scenes, there're a lot more females in bands than here, and that's probably for a whole bunch of other reasons. But when you do see our alternative society kinda polarized in a way that normal society polarizes then it just makes it harder for people to break out of it and it perpetuates itself forever.
Q: In view of your gender, do you consider yourself an alternative individual?
LC: There's so many areas to think about...your job...
SC: That's what we mean, with all things considered, are you an alternative individual?
LC: I feel very normal to me...I like to cook, etc. I don't feel like I'm living on the edge or breaking any barriers.
MC: Are your values different then?
LC: Probably.
AP: Well one of the mainstream society values that we suppose is making a lot of money and getting a house and such.
CC: "Security"
NA: At my job, I work at this school with little kids and none of us make that much money. I wouldn't consider anyone I work with as 'alternative' but they're all really good, interesting people and I don't really think of myself differently than them.
MC: Alternative to me is just another kind of label and there are a lot of people I would consider very 'alternative' that don't have the 'look' or whatever. I consider a lot of people alternative because they're motivated politically to change things and to me that's where alternative really is. Fucking with the conventions that limit you....
LE: But there's a certain bottom line with your lifestyle ...basically, do you ascribe to mass culture?
NA: I just do what I want to do and I don't consciously think I'm going against the grain of society.
JT: So when you're 35 and you have two kids and you own a VCR and a microwave, do you think you'll be alternative?
NA: Yes, and I'll be mad at people who give me shit for what I own.
Q: Does MRR's special issue on women , by women, emphasize the separation between males and females is it necessary to point out that separation or does discussing it make it worse?
LC: It definitely makes it separate. It's like putting stars around it. It's like saying, 'all-girl band'.
AM: It's definitely separate, it's good that it's separate because women get pushed in the background so often, they do get pushed into 'doing work for the men' and here they're bringing it up and putting it to our attention.
JT: In order to reach equality, you have to define each group separately and then show that it's equal. You have to say, this group is just as equal! Ignoring something is not making it equal.
LE: Does anyone disapprove of the fact that men are involved in this project?
AP: The thing that bothered me was, that it is only a women's issue and as far as men went, all MRR wanted the men to do was to 'bitch or cheer' in the letters section.
CC: That separates it more.
AP: I thought that the men should be able to write about the the topic of Women too.
KS: If both sides, male and female are considered then it will be taken more seriously.
LE: You can't talk about women's problems without talking about men and what they do.
JT: Maybe after this all women issue, there'll be a whole lot more women contributing because they'll be encouraged.
NA: I think there're a lot of things that we all do that contribute to sexism, whether we know it or not. You also have to fight it within yourself. It's good that males are involved, because we respect them for what they do also.

Photos: Cynthia Connolly

The Men's Group

Dug Birdzell, 26 | Stuart Hill, 19 | Joe Lally, 24 | Alec MacKaye, 22 | Mitch Parker, 30 | Guy Picciotto, 22 | Bert Queriez, 25 | Jay Robbins, 20

Q: Are males naturally more violent than females?
AM: Yes.
MP: No one is more naturally anything. Everyone is the way they are because of the society they're brought up in.
AM: Isn't that part of nature?
MP: Society has nothing to do with nature. All society is created by the people in it, not by a force called nature.
AM: In nature, the animals that try to be more dominant are males.
MP: What about black widow spiders and praying mantises?
AM: The females eat the males. Okay, I secede. But in human beings, it seems to be that they're brought up with more violent tendencies, trying to be more dominant.
MP: In most male societies, that's the case. I just don't think it's natural and inevitable. I can conceive of a civilization where women are more violent. I think it's already happened. There were matriarchal civilizations where women were the violent ones.
JR: I don't think that there's any empirical answer - yes or no. As far as human beings go, men are usually larger and more muscular than females. There's something that goes along with that that has to do with violence and having the capacity to be more violent. In general, the society we live in, though, determines your behavior much more than nature does. It's not either/or.
DB: What we are is 90% at least a product of what we're taught to be. I think that men are encouraged toward violence and women are encouraged toward docility. Those are the easy roles.
GP: I agree with Dug; I don't think anyone is naturally anything.
Q: How would you react if a drunk person shouted something derogatory at you?
AM: Personally, depending on my mood, I would either ignore him or react violently as well. I might behave like him.
MP: It depends on how big they are, how many beers I've had, if I think they're serious, how drunk they are. If I think it's more of a personal attack, I may be confrontational. Unless, of course, I think they're really looking to beat someone up. If so, I'd definitely ignore it.
JR: I've never been in a situation where I didn't ignore. I don't know what I would do. I can't see myself not ignoring it.
SH: I'd ignore it too. I've never been in the situation where I had to do anything.
JL: I'd just as soon get the shit knocked out of me. They'd have to get to the point where they were beating on me for me to do anything.
Q: How would you react if someone shoved you?
MP: If the person's really drunk and they just happen to shove me, I'd ignore it. But if they're lookng at me like they want to start something with me, or if I thought I 'd have to deal with it sooner or later, I'd rather deal with it sooner than later. I'd rather confront it at the moment and get it over with.
JR: Violence would probably be absolutely the last resort. I'm really terrified of pain and I'm terrified of hurting someone else because I think I probably could. I try to ignore it.
GP: If someone hit me, I know that I would hit back.
JL: Victor shoved me one time onto my ass. Tania threw him into a wall. She said, "You won't hit me cause I'm a girl." I stood up and said, "That's what I get for being a smartass."
SH: If someone shoved me, I'd try my best to avoid confrontation. Generally, the last thing I'll do will be to hit them back.
JL: A shove is the beginning of a confrontation.
AM: I'd assess the situation first. With some drunk people,or even sober people, the only language they speak is violence. All they understand is violence. You can try to ignore them, but there are people who keep on. I'd rather get in and try to find out what's going on with this person, and what they're trying to fight for.
BQ: I probably wouldn't do anything unless they came out and hit me.
AM: I'd say, 'Thank you sir, may I have another?"
MP: I'd get Bert.
AM: I'd get Tania. Depends on how hard he hit me. If he hit me really hard, I'd probably fall down. And lay down for a couple of seconds. I'd rather hit them as hard as they're hitting me, or as hard as I possibly can! I don't necessarily start fights, but I believe that someone who goes around starting fights deserves to get hit on the head with a hammer. That's what they're going to get if they're going to go around doing that.
DB: Drunk people have harassed me on the street and I have to let it go. I don't want to fight, and I 'm not a good fighter anyway.
GP: I tend to fight. I don't tend to fight where I think you can control the situation or you can talk it out.
Q: Why are there more boys in the scene than girls?
MP: You can't rock if you haven't got a cock. (JOKE) It's like Dug said, about how in society, certain roles are encouraged, and certain roles are discouraged. In the world of culture, as well as business, there are certain roles that women are encouraged to take and there are certain roles which men are encouraged to take. Unfortunately, even though the punk scene had really high ideals to be totally divorced from normal society, it didn't turn out to be the case. It pretty much mirrors normal society. It's not all that alternative. Not enough effort has been made on the part of men in the scene to encourage women to do stuff. When you're taking a social group that isn't used to doing something, they need encouragement, they need teaching, they need help. I don't know about DC in particular, but around the country, not enough people in the scene take the time. If you're a teenage boy, you say "I'd like a guitar for Christmas," and their parents get them a guitar, so they know how to play guitar by a certain age, and they know how to deal with certain basic things in music. It's not going to happen as much with women. Guys should sit down with women and say, "This is how you tune a guitar."
JL: It's more up to the people who were in the situation to get other people into the situation easier. Everyone else around the girl while she is growing up — her parents, or whatever — is going to discourage her from doing anything like that.
AM: But they have to make the first move. You can't walk up to a woman who's playing guitar and say, "Let me teach you how to play guitar."
MP: But if you hear a girl say, "Gee, that looks like fun," you can say, "It IS fun, do you want to do it, I'll teach you how to play guitar."
DB: Or say, do you want some help. It's hard to say, because you don't want to be condescending or patronizing. You want to respect a person's ability to begin with, at the same time.
AM: Even if you're just trying to be nice, people take offense. Anyone would.
GP: You don't want to be taught the techniques or practical tunings or anything. I know I sure didn't. I didn't know anything about the music. I'm sure there's a lot of girls who know more about it than I do!. I don't know how much things like that help. I think that once they start moving, you should encourage them and support what they're doing. I think they can discover the sounds for themselves and the way to make music by themselves. I don't think it's going to help to show people patterns that have already been worked out before. From their own situation, they're going to be rediscovering, writing, lyrics and music from the way they see things, from their perspective. I never appreciated the kind of help people gave me, trying to show me chords, or how to play. You have to learn it. You can learn rudiments, but you have to come upon your own style yourself. You end up putting your stamp on something that you should leave alone.
MP: You have to make an extra effort. You can't just assume that people are going to be able to do it on their own, if it's not a part of their usual social program. Of course, it's only if you care, if you want to see things change.
Q: Do you wish you had a serious relationship with a girlfriend?
AM: Yes.
MP: Yes.
DB: Yes. I am in such a thing, and it is a good thing.
MP: Statistically, married people live longer. I think we all want to live a long time.
AM: I don't wish. If I had a relationship, I'd like it to be serious.
Q: If you are in a relationship, does it impair your ability to be an independent person?
AM: It depends what the other person is like.
MP: Is an independent person not on a label owned by RCA? (haha)
JL: We're trying to be serious.
DB: It doesn't impair my ability to be an individual but it does impair my ability to be independent. But I don't mind because it's alright to depend on somebody as long as it's healthy.
AM: Beautiful.
GP: Are you available?
BQ: I wish I had a serious relationship.
Q: What's the difference between a girl and a girlfriend?
JL: I tend to have sexual contact with a girlfriend, not just a girl. Well actually, that's not true.
(ed. note: here's a lot of joking around, no talk at all about this topic. "Can we go to the movies with a girl who isn't your girlfriend? Did a girl write these questions? What are these tapes being used for anyway?)
JL: It's a thing that I've been thinking about for a long, long time.
DB: There are so many things. A woman you're not sexually close with, you might want to confide in more.
AM: And she'd be your friend, who's a girl.
DB: Right. You might not fear so much. There are certain kinds of fear that come from being sexually close to someone, certain kinds of things you don't want to say. You can confide in someone else because you don't feel that kind of sexual tension going on. It's kind of a vague thing.
JL: It all depends on your concept of the word "girlfriend."
DB: Maybe that kind of thing I said was twisted. That kind of fear or lack of confidence shouldn't exist.
GP: These questions are too mathematical to be of any help. The answer you want to provoke is that sexual contact makes a girlfriend. The question isn't complex enough to cover everything.
Q: Are you uncomfortable when people of the opposite sex express their sexuality with a: members of oppposite sex; b: members of same sex?
AM: I'm not uncomfortable, but if people are getting really extremely, you know, heavy duty, you know.
MP: They're making out.
AM: Yeah, I didn't want to say it!
MP: I don't like to see anyone make out. I don't have any voyeuristic tendencies. It's great to see people hugging or holding hands but . . .
AM: It's unnecessary. In a way, if it's in a room where there's only five people, it's unfair.
GP: It's hard to tell what the question means. If people are expressing affection to each other, it's different.
MP: I've hugged people I'm not sexually involved with.
GP: What does it mean, "express your sexuality?" Does it mean, going for it?
AM: Sometimes it doesn't bother me so much - doing what you were just doing. But going much beyond that . . . I really think it's unnecessary. People who are making out, or whatever, or doing some heavy pettin'.
JR: I think there is something to be said for being swept away, but not so extremely, yet I think it's possible to create an environment and you become more or less oblivious to what's going on around you.
AM: I can appreciate that. When two people are in love and suddenly they're reminded of why they're in love, or whatever...
GP: When people are intensely involved and they're fighting, that's very uncomfortable. I can understand it but it's uncomfortable. I don't know sexually, if it's the same kind of thing or not.
DB: Even more obnoxious is that the more external they are about their affection the more insecurities they may have inside. It's a possibility.
Q: Do you feel that there are different standards of behavior for your sex than there are for the opposite sex? (ie: are females more gentle.. are males more brusque?)
DB: Those kind of standards of sexual behavior belong in Penthouse or Forum.
AM: Best idea is to ignore those cliched ones and do whatever that feels good.
JL: I know I certainly don't need to be more "brusque."
Q: Are there different topics that are taboo for each sex? (ie can girls talk about tampax, can guys talk about feelings?)
JL: How come guys and their feelings are on the same level as girls and tampax? Around my brother who's very much a redneck, there's a lot of things I don't talk to him about..whether it's my feelings..or..
MP: I think that's to go on a person by person case.
DB: For the most part, people I know, they can say whatever the hell they want to. Sometimes there's things I don't want to say but....
AM: Have you ever mentioned the word tampons to a girl?
DB: I guess so.
AM: I've talked to girls who can't deal with the fact I've brought up the subject of "tampons."
Q: How would you define promiscuous?
AM: Gee, Why don't we get a dictionary? Somebody who fucks alot.
DB: That's the first thing that comes to my mind.
MP: To me it has no meaning.
AM: You're lying!
JL: To me, to have to use that word to define someone, that person would not have to care about the people that they are having sex with. They enjoy having sex with just about anyone.
DB: If you tend to see people as plain sexual objects, then I guess that person would be promiscuous.
JR: Someone who doesn't care... I don't know.. I tend to only use the word "fuck" with those who I guess would be promiscuous. Like,"So and So fucked So and So"
Q: Why has our alternative society developed into a situation where females do the organizational tasks and the men perform?
AM: Because women will come watch.
JL: I'll be interested to see how they reacted to the question. Did they organize these questions while we were playing?. What organizational tasks?
(everyone's confused about the meaning of the question.)
DB: Concerning the "perform" thing, that half of the question has already been answered earlier in the interview, that's sort of the role presented and it's made it easier to happen. I never really thought about women doing all the organization. It does sort of fit into the quote, " Behind every great man there's a woman". It could be again, going on the easy path.
GP: There's so many men organizing in this town: Mark Andersen. . .
AM: Brian Tate has been doing stuff before the women did stuff..well, not before but at one point.
MP: I think it's a sexist question.
GP: I do too. They also set it up so that it seems that the only male creative outlet is men performing onstage. There are lots of men and women that do all sorts of thing. People put out magazines, paint, do record labels, etc. . .
Q: Does this relate to the proportionate aggressive tendencies in males and females? Is it natural?
GP: No.
JL: I think we just talked about the whole thing.
Q: Excluding physical differences, do males and females think differently?
JL: Apparently so, because I don't understand this question.
BQ: Males think differently between one another, females think differently between one another.

AM: I wish the person who wrote these were here so we could understand these questions.
GP: You can't break it down into gender like that.
BQ: It breaks down into how one person thinks. Everyone thinks differently.
Q: In view of your gender do you think you are an alternative person?
JL: We're all alternative individuals.
MP: I'll admit that there are certain characteristics which I have yet to shed that are imposed by society.
AM: Amen!
JL: Yeah! I've been a smart-ass about all these questions, I should shut up. I still don't understand this question.
BQ: In view of your general male gender, are you alternative to the general male race?
MP: I say once alternative, you're always alternative.
Q: Does MRR's special issue by women on women emphasize the separation between males and females?
DB: It depends on why the issue exists. It seems that the reason it exists is to raise consciousness and promote understanding to do separation on a mental level. I have faith in the people doing it.
MP: The question is, will it contribute to the separation?
AM: Yes...
MP: I say no, that it will not contribute to the separation for the same reason that affirmative action programs and a new show for black people does not contribute to racism. I've heard racists say, "why do we need a new show for black people when there aren't any new shows for white people?" The point is most new shows are for white people. The point is that most fanzines are for men because there are mainly men in the scene. This is not a separation issue, this is an issue that's trying in a small way to redress the balance.
AM: To educate most of the men who read this who may not think about it.
JR: Although, maybe it's a women's issue, maybe a lot of guys won't read it?
AM: Boy, would they be stupid.
GP: Fuck those dudes.

AM: It's possible.
Q: Is it necessary to point out that separation or does discussing it make it worse?
MP: Discussing anything doesn't make anything worse.
BQ: If you don't talk then you start getting warped ideas about things.
JL: I say that it was necessary to point out that separation.
DB: Yes, people tend to ignore it. It doesn't go away by being ignored.
(ed. note: They all tell say they didn't understand the question.)

Both Groups

MP: Mitch Parker
NA: Natalie Avery
DB: Dug Birdzell
GP: Guy Picciotto
MC: Melisa Casumbal
AM: Alec MacKaye
LE: Lydia Ely
SC: Sharon Cheslow
Amanda: Amanda MacKaye
CC: Cynthia Connolly
LC: Leslie Clague
AP: Amy Pickering
JL: Joe Lally

SC: I think we should go over some of the ones that the guys had problems with since we're here now.
LC: Some of them the women had problems with too.
SC: There were four different questions that people had problems with so we can just go over them now.
AM: Let's start with the "Tampons/Feelings" question.
CC: "What are the different topics that are taboo for each sex? i.e. can girls talk about tampons? Can guys talk about feelings?"
LE: The i.e. was meant as a little nudge not as part of the question.
SC: It wasn't taboos when people get together like with your brother and what can you not talk about or something; it's when women and men are together are there some things that women can't talk about around men and are there things that men can't talk about around women? The women felt there were.
AM: Women probably don't have as much problem talking about their feelings around men as men do around women.
Amanda: Yeah, but men would have trouble listening to us talk about our tampax.
CC: Of course, why would men want to discuss tampax?
Amanda: They wouldn't. But it's just an uncomfortable thing.
GP: I was wondering what you guys came up with, what things were taboo.
CC: Here's the edited version of the women's conversation. *The question that finally got asked was "Do you think there are different topics of conversation for males and females?" Yes, I'm always trying to break those barriers. Guys get the willies and stuff over periods. It's really funny. I heard a live tape of Yeastie Girls talking about yeast infections and it appalled even me! I started thinking about it. The funniest thing that they said was 'You know what you do for yeast infections? You sit on your heel.' I was so appalled! You're shocking me now! But why is that? If a guy talks about how he woke up with a hard on and tried to pee and peed all over the wall, it's funny. You have Vanity singing I always want one who is seven inches or more. What's the difference. But who in the hell wants to talk about this shit! What are you going to say: I woke up with my period . . . all over the wall . . .*
LE: That's heavy editing.
MP: Did you come up with any consensus on that? That maybe there are subjects that are taboo?
AP: The girls seem to be saying that we think yeast infections are taboo to talk about.
CC: See as you can tell there's a lot more that was said there.
LE: We talked about girls getting together and talking, and boys don't do that. Guys have a lot of friends but they won't tell so much to them.
SC: That's when we were talking about male and female bonding. It's funny because maybe we were just assuming that there were things that we can't talk about. One of the things we thought was that we couldn't talk about tampax in front of guys. But when the guys met they were just going on and on about them.
CC: That's because we asked the question and Alec said something like "Do you ever talk to girls about tampax and they freak out?"
MP: There's something about that question that bothers me. How would I know what women discuss when there are no men around? So how would I know what the difference is?
SC: No, it was what was taboo when men and women are together.
MP: I only know what isn't taboo. If it is taboo and no one has ever said it how would I know what it is? Unless I'm a spy . . .
SC: Has there ever been a time that you've said something and gotten a weird reaction from a woman because you've said it. Or, is there a time when a woman has said something and you've felt really uncomfortable when she's talking about it?
MP: If there was or not, I would never say that that applies to anyone but that particular person.
GP: Yeah, I agree with that. I think it's less the subject than probably your relationship with that person and the things that you've worked out already.
CC: I think that's what conclusion the males came to.
Amanda: It's like if you just meet some girl for the first time and you walk up to her and start talking about your hard-on. It'd be like "Oh... god..."
AP: Like the guy at the guitar store when I bought a bass and there was a little extra space and I said "Oh, I can put my tampons in there." and he just said "Uh, you can put strings in there. . ." and totally ignored the comment.
Amanda: But do you think it was appalling because it was tampons or because you just met?
CC: Right. That's a good point.
AM: I wouldn't be surprised though if a woman that I had never met before talked about tampons I wouldn't really care. Because I can see them on television, I see ads for them, and I can buy tampons if I want. If a guy came up to me, that I knew pretty well even, and started talking about his hard-on I'd be a little bit taken aback. Tampons, aren't that big a deal. It's like toilet paper or something.
JL: I would just imagine that the girl would be more uncomfortable talking to the guy about her tampons than the guy.
SC: How about the question. "Do you feel there are different standards of behavior for your sex than for the opposite sex?" i.e. females are more gentle, males more brusque? What was the problem? When we asked the women they understood it and talked about it.
AP: If I was there I could have added on to the question: when lesbian jokes are made in front of men, there's silence, but the other way around it's funny.
NA: Like when me and Amy kissed on the lips once Guy pretty much freaked out.
MP: Yeah, but I kissed Skeeter on the lips and Anna freaked out.
CC: The males answer that finally got printed was: Those kind of standards of sexual behavior belong in Forum and Penthouse. The best idea is to ignore those cliched ones and do whatever feels good.
JL: My whole answer to that was "No. Next question." I guess there are standards but I don't notice them in the people I'm with.
NA: Do you boys really don't think that there are different standards for the way you can act and the way girls can act even in our scene?
JL: Yeah, but I don't understand them so I don't, I try not to apply to whatever they might be. Whatever those standards might be I refuse to acknowledge them.
AM: I'm as gentle as I want to be. I don't necessarily try.
JL: If there are standards, Fuck them!
DB: I can acknowledge differences and recognize they exist, not really acknowledge them like saying they're alright in my head, which is what acknowledge means to me, but I recognize that they exist and also I try not to apply to them. But still they're there to be observed so in that sense I should have something to say to the question. Talking about the opposite sex sexually to the point of objectifying the opposite sex, men are supposed to be able to do that like "Hey, did you see her. Look at what she has, etc..." Supposedly women aren't supposed to able to do that. But whether I'm around men doing that or around women doing that, I don't feel comfortable about it. Talking about people as though they're not people is kind of uncool to me.
SC: Yeah, women objectify too.
LC: It's much more conscious. It's much more intentional.
DB: I've been around women who do that quite openly around me, and somehow I get the feeling that they're trying

to say that they can do what the guys are doing. But to me what the guys are doing is fucked so why join into that?
LE: I think that one thing in general about the difference in reponses is that the males answered correctly in saying "Are there different standards? I don't think so. There shouldn't be." But you wouldn't elaborate on what maybe the problems really are. Maybe because you felt the questions were loaded that you were more quick to say "No, I don't think it's true."
AM: They sounded like personal questions of me because I had my name on it and there were people I knew asking the questions. A survey asking males, I would say "Yeah, sure there are." I can walk down the street, or I can go to one of these motorcycle things and have these fat guys telling me about some broad or some bitch, and how he wants to punch his wife or something. I can think about that and go "Wow, that's really uncool." But that's a whole different aspect of society.
LE: It's just a compromise between the two. Saying what the problems are in general . . .
AM: Recognizing it is there but it's not in this . . .
LE: And not necessarily on 14th street, but I mean even in a smaller setting that you still may see them and still reject them but they do exist every day in our lives and you don't have to go out looking for them, and they do affect us.
DB: By and large at punk gigs you can still see the different standards of behavior.
AM: But the people who behave like that don't even care enough to come to these kind of functions.
LE: Everybody basically here is on the same ground. We don't have any big beefs with anybody about any of these issues. Maybe that was even more so in the males group where everybody was like "Yeah, that's fucked. Forget it. Next question. 'Are there different standards?' Yeah, but I don't like them. Next question." We know that and we know that everybody's basically together on this. But there are some subtle things and some not so subtle things. . .
MC: Maybe it was just the way they were worded. I have a question about the questions themselves.
When you were making up these questions were you thinking about addressing issues specifically? I didn't feel like issues were actually being addressed. It felt more like a discussion on interpersonal relations between people. I didn't feel "Well, what are the problems dealing with sexism in our scene?"
LE: We were talking more about the causes of and the reactions to and not actually not about the existence of.
MC: I think that might've created problems for people.
AM: Also, a lot of the questions depended on people, on specific personalities. So much that it was almost impossible to answer.
GP: I agree. I think we operated within this oasis where we all, especially in this room more or less, have known each other for a long time, and there's become a gradual movement to a better place right now the way things work out. Outside that oasis we still operate in a world where women get raped and that interferes with our relationships with each other. That's where my anger is, where I want to direct my anger is outside of this and out to what's going on out there. I think these are the really important issues. But this thing I just think was too provincially focused--to the interior where I don't think there's that much of a fight. We need to be putting out more of a powerful statement with a cohesive view of what we want to say.
DB: It's true that the real physical manifestation of things is very important and critical, and the thing that's most violent and pain causing is what needs to be attacked the hardest, but also we've been saying all along like you were saying in Rites of Spring you objected to the division between personal and political, because personal gives rise to the political. I just got the impression right now that that's what we're getting at right here. What is it that we're subtlely being taught all our lives which doesn't make us potential rapists because we know better, because we had people put it in our faces and we read and we acquired some compassion? But what kind of subtle teaching comes up that in society in general is still reflected in punks?
GP: Surely I've interiorized as much hatred, violence, animosity towards women as the rest of the fucking world, it's something I still have to work through. I think it's true with every guy that exists. But at the same time I don't think those questions really addressed that.
LE: I totally agree with you Guy, and that's something that we really did think about, but we chose to say "Okay, away from this fucked up world, we have an oasis". We are lucky enough to have this certain level of understanding within it. But besides that there are some things that still need to be worked out. I think that when we read the letter in MRR "talk about women in the pit, talk about lesbianism, talk about women doing zines." So we said "Okay, here's our scene. This is what we have. Let's talk about our scene." I can walk down the street and not be in the scene and get shit and have the chance at being raped and that's something of course that we all live with every day outside of the scene where we spend most of our lives. I do think that those problems should be addressed. But then we have the same problem again. "Okay, what do you think of rape? We all hate rape. Okay next question."
MP: There's value to what you want to do but I think there is a value presenting an oasis because it shows people in other parts of the country that indeed an alternative can exist. They can see that "Hey! In Washington these people . . ."I'm not saying that we are that great but compared to some places we might be, and someone could say "Wait a minute they've gotten really together there compared to where I am, so it would be possible to get together with my friends and create our own little oasis here." and it might give them some hope that alternatives do exist.
MC: I found some of the questions really diverging from what the issues actually were. For example, there was one question that kind of grated on my nerves: "Do you think that men are inherently more violent than women?" Why did you ask that question?
CC: Just to see how people would react.
LE: If men say yes, than that might explain why some people use maleness as a justification for their violence. If women say yes then that would explain why women don't mind it when men fight because they think that it's natural. If men say it's not natural to them then we can say "If it's not natural then why do you do it all the time?"
SC: And it turned out that we pretty much all answered the same.--that no, it isn't natural, we were socialized to be that way.
MC: I felt that men were not naturally more violent, but there was someone in the group who felt very vehemently that men were naturally much more violent. I think that we concluded that men are not born into this world more violent and--yet biologically they do have a power that women don't have, and that is the capability to rape. Because women cannot retaliate in kind they don't have that power and in recognizing that power it's not so much a realization that men are naturally more violent but they have a capability that we don't have and that's biological.
LE: But it wasn't just a question of rape. It was a question of fighting at shows and it wasn't meant to be a question about rape. It was meant to be about every day.
MP: It should have been about Chris Bald breaking guitars.
MC: But why is that important?
LE: Because every day when you go to a show and every day there's a fight and it's always boys and why is that? That's what we wanted to know.
DB: The real value is if you understand where your every day behavior comes from then you can understand where ugly behavior comes from. Then you can arrive at more constructive solutions.
AM: Also the question went on to "what would you do if someone came up and punched you, etc.." but the situations are more specific.
MC: How was that question addressed to the men?
CC: Basically the reactions from the males and the females were about the same, depending on your mood, depending on what he's doing to you, depending on if it's intentional, depending on how drunk you are.
LE: Also people on both sides said they'd ignore it, they didn't really want to fight.
SC: Another problem question was "Why are there more boys in music in the scene than girls?"
LE: All of the boys denied it was true.
JL: That part of the question we did not deny.
DB: There was a misunderstanding about the predominance of women being in the behind the scenes functions.
JL: What was meant by the question?
CC: I thought of the question as, "Why are there more males involved in this whole music scene than there are females?" You go to a show and you see there are something like 75% males and 25% females. I wanted to see how people reacted, what they thought.
AM: I wondered "Yeah, why?"
CC: We were asking you why? Haven't you ever wondered it and thought "Gee, I wonder why?" Why would a female have the answer and not a male?
AM: You're a female and you should know why or why not you're attracted.
CC: Something that was brought up in the female meeting, was that maybe people were unconciously sexually attracted to the drive of the music. In the women's discussion, here's an example of an answer to "Why do you think that there are more males in the punk scene than girls?": What music scene is there not more males in?....heavy metal..etc. It gets back to the idea that violence being within the male. I think there are more males in the scene because the music is so fast and hard and they can get out their aggressions. It's socially acceptable and they can go out and punch any one they want and it's not like they're doing anything wrong. Maybe it has to do with the type of music provoking certain people in a certain sexual way. As we discussed before, males are more aggressive and you're relating it to the penis. What about Duran Duran, isn't there more females at a Duran Duran show? Maybe people are attracted to music in an unconscious sexual way." People probably find something sexually stimulating when they go to see and feel when they go to see music.
MP: Any marketed band, you're talking about a lot a lot of subliminal things going on here on all levels. The corporations who put the money up for these projects, are aware of what make people tick. They decide on a band through marketing. I'm not sure, though, how much that affects the whole alternative scene, where no one is consciously planning any such sort of market.
CC: Well, we're not planning it, but it's tunnelling into that direction. Do you think that direction is taken, in respect to males and violence, in the alternative scene? I mean I don't think it's all planned.
JL: Do you think there'd be a difference in the reaction in this if there were more girl groups from the very beginning?...If there was a female equivalent of Elvis? The guys looked at Elvis, and they wanted to be like him. Do you think that if there was a female equivalent, there would be a difference in rock'n'roll? If girl groups progressed with girls relating to them, and then it progressed into the laws of heavy metal and hardcore.
DB: So you're saying that there are different role models for males and females. There's the tough role model for men and the feminine mystique role model for women.
SC: When we asked the question to women, they were saying that part of their rebellion in their attraction to punk was listening to loud hard music which was totally unnacceptable to women. (and their mothers.)
JL: So you women have always felt pushed out from the beginning. Looking back in rock'n'roll, there's no place for you except to be a fuckin' groupie.
CC: Actually that's one of the reasons I was attracted to punk because I wasn't immediately dictated into the groupie role.
JL: Exactly, you're sort of admitting that rock'n'roll does have specific dictated positions.
NA: I've been thinking about it a lot. Right before we got Nicky to be our drummer, someone told me they thought we shouldn't get a girl drummer, because they thought we shouldn't be a girl band. It's such a bad stigma to be a girl band. People say, 'You're good for a girl band' or it's 'You sure have broken the stereotype for a girl band'. It makes me so mad. Why can't we just be a band like any other band...
AM: There are a hundred girl bands that all they say is, we're a girl band, and isn't that unusual.....
NA: And there are hundred all-boy mediocre bands,
AM: There's probably a trillion of them..
CC: It's just like anything in regular society. If something is "new" then society will have to adjust to it and then it will become "normal".
GP: The reality is, you're starting something new, at least in this area.. you're one of the first bands to be consistent. That's just the luck of the draw, maybe the next band that comes along won't have that problem.
MC: I think the point she's trying to make is why does this point even have to be considered that they are all women?
DB: People's mental laxity is that when something new comes along, they can't just accept it as it is, they have to relate it to something that already exists and they understand, because it makes it a little easier to swallow. So in spite of the fact that there were so many all-women groups all through the sixties related to rock'n'roll, it ended up being called the girl-group movement.
CC: All they sang about was being in love with some guy.
MP: A good question would then be,instead of "why are there more women in the rock scene," say, " why aren't there more women in any alternative group?" I mean, how many women are there in the whole undergound comics right now? How many women are publishing photobooks right now? I don't think it has anything to do with rock'n'roll per se. Any sort of group that you look at there seems to be more males than females.
SC: Why do you think that is?
DB: Men are taught to be doers and "go-getters". It's like Fortune magazine.
NA: Someone that plays into that doesn't break the barriers that we're up against. When you have to overcome the fact you're a girl. "Isn't that neat that a girl is doing that magazine? or in that band?" It can't be taken that she's a person just doing something, just like a boy does something.
JL: You're right it totally sucks. I can't agree more.
AM: A lot of times people respect it more, even thought they shouldn't have to. I often times respect it more because a woman is overcoming some of the odds that are unfair and outrageous.
NA: I think it was cool even in bands like Minor Threat, Faith, and Rites of Spring, they overcame just singing about sex etc. and that's overcoming something too.
DB: So we're saying that people will continue to recognize and recognize and recognize and they don't do anything but recognize that people overcame something. I mean it's cool to be recognized and appreciated for your effort. Which only takes a second to do... and then we go along again.
NA: People would come up to us, and say, "It's so great that girls get up on stage and play, but it's so amazing.. you guys were GOOD!"
LE: They've seen the Go-Go's, so how else are they to react?
AM: The people that aren't that surprised, aren't going to say anything.
LE: That'll be the last time they say that because they'll hang out more and see more bands with women in them and it won't be a big surprise to them anymore.
GP: When I first heard The Avengers and X Ray Spex, I thought, ' here's a girl that's not cow-towing bullshit. This girl is doing it.
JL: It's probably like when you see a male band and you're happy for once that they're not singing a song about, "I love uou baby".
MP: Gee, you guys are punks, and you're GOOD! (joking, ha, ha)
SC: Lets go to another problem that's related to this. Why has

our alternative society developed into a situation where females do organizational tasks and men perform? What we were trying to get at was, when you perform, you're in the spotlight of the scene and you get more notoriety, than if you're back there organizing a show or something.

DB: Several of us thought that it was fairly even, my reaction of that was, on a more broader spectrum, it seemed like that out of all the more active women involved in punk, were writers and photographers.

LE: But it's not that the behind the scene tasks are monopolized by women, but the women's role is monopolized by behind the scene tasks.

GP: Why aren't women on stage, you mean. I'm not really sure that there aren't more women.

LE: When the women were talking it turned out that there were a lot of closet musicians. Everyone could play an instrument, most tried to be in a band but it never really worked out.

CC: Or they felt obligated to do it, just to prove that they could.

LE: We just never did it. If we obviously had the hankering, we would just do it, but we didn't.

Amanda: There're girls like me who try and do it and get put down by guys because we're girls. They say, " You guys can't be in a band, you're girls" or, " We can't have a girl singer, we want to be a punk band."

SC: And that's within the punk scene. Fire Party are the first band to be accepted by the men. I still get comments about my other bands..."Oh well, you're only a girl."

MP: Women have a lot more common sense than guys. I wish I never started being in bands.

MC: Some women did feel intimidated by the fact that most men were involved in music and they had a hankering to do something. It was later on than their male counterparts that females developed their talents on their instruments. It became intimidating that there were all these males that were a lot more practiced. It's very frustrating to know that they have that advantage over you.

GP: I heard that a lot. Like, 'guys have been playing guitars since they're midgets.' I don't think that plays in the punk scene.

LE: It didn't occur to me that I could play in a band. I went to shows for years and I never thought about it. When it did occur to me, I thought, "let them do it, they're better at it anyway."

GP: It's strange because you and I came out the same time. When I saw my friends in a band I just wanted to play in a band. I couldn't play at all. I looked at Mike Hampton or Brian Baker, who have been playing guitar all their life and it didn't hamper me at all.

SC: There's something about being a woman and playing on stage. I picked up the guitar and taught myself. You don't know. You need somebody to help you.

GP: You don't know, my first band, Insurrection. We have a tape that we still don't let anyone listen to because it's so bad.

SC: Didn't you have some of your guy friends to help you out?

GP: I don't know. We were doing it all at the same time.

NA: You've got to admit that there are more boys. In you're group of friends there are a lot of boys helping you out. Same with us, there's a lot of boys coming up on stage and helping us out.

SC: Women are intimidated. It's fear.

LE: Well why is it that some people get over it and others don't?

CC: It totally depends on the different cities and stuff. Because when I came from LA here, in 1981 I didn't have any kind of problem of being intimidated. I did what I wanted and fuck the people who didn't agree with me. I became intimidated when I moved here. There came a time that it became really hard. There were all these guys playing in bands that were really good and for me to get up on stage and be half as good or even a quarter as good, and have anybody listen to it with any seriousness. Even if you were a quarter as good, there would be no chance, everybody would stand there and look at me and say, "they're really bad, let's leave".

LE: Plus, if you were the first, or one of the first, there'd be that much more attention on you. Plus, with all the national attention--five page spread in Flipside--you don't want to dilute the talent pool by being bad.

MP: I think bad is the wrong word.. maybe unpractised.

NA: We weren't thinking about being accepted, we were thinking that it would be fun to be in a band.

CC: So why do you think that the final conclusion with the women's discussion on this question was that they were intimidated?

NA: Because if you're in a girl group, and you get up there and you're bad, it goes further to prove that girls are worse musicians.

MP: You got to be bad at some point. You can't start out good. We're too spoiled here. We've had too many good bands. People have lost the ability to sit through a bad set.

AM: That's what's so intimidating. All you see is all good male bands.

GP: Why are you playing? Are you playing to have the audience come up and kiss your ass after the show? Or are you playing to express yourself and to be creative? The bottom line is, if you have something to say and do, do it. People won't turn their back. I've been in plenty of bands where we've started out being really bad.

AM: But if you're not great, people don't give you a chance.

AP: We were bad when we started. Now people like us.

JL: Fugazi played in the basement for a year before actually playing at shows.

DB: Is there something different in what men and women are taught to be that men require an audience before men can do something serious with an instrument and women cannot?

LE: That's a good point.

AP: We didn't feel that was the thing with us. We got a show at DC Space so we just played and it was fun. It's not a matter of sex, at this point, it's a matter of enthusiasm.

AMANDA: When I see other bands, I want to be there. I want to do that. I want to express myself through a band.

MC: Do most women want to do that? I mean, who feel that they have anything to do with bands.

SC: Yeah, just to express yourself.

MC: Well then, I agree then they shouldn't give a fuck about what other people think if they're there to express themselves.

SC: Come on, that's a big risk. To do and then have people say it sucks?

JL: That's what makes it worthwhile.

SC: Maybe the question is, why do men take more risks than women?

MP: Yeah..Women are nurturers, it's in their genes, they have to protect themselves. Maybe the root of rock'n'roll is really biological. I'm not saying that it is, but maybe it is. It's a scary thought.

CC: That's the whole point of some of these questions concerning violence. I think that the music is aggressive and males, who tend to be more aggressive than females, are more attracted to the music.

MP: Males are not attracted to aggressiveness.

MC: It's inherent then.

NA: I really don't think that men are inherently more violent than women. An incredible higher percentage of men shoot people than women. A woman can use a gun just as much as a man...*(Ed.'s note: HUH!?!!)*

GP: Society's pressures are being exherted on the individuals..

MC: Exactly-it's sexual stereotypes! You grow up when you've reached an age where you discover your sexuality. By then you can think for yourself, you can toss away the pink blanket, you can toss away the blue blanket. You can work within the world you've created for yourself. Still, so many people have not thrown the blankets away. They haven't created a world for themselves. As a result, sexism still exists.

AP: When the women discussed this, someone made the point that you can raise two children, a male and female, exactly the same way. But once the female got her period, it would be a big difference.

GP: You can educate them so those things are not a big deal

NA: Yes, but it is a big deal! It's physically incapacitating once a month!

CC: Maybe it just goes back to the fact that women have children. Monica brought up the fact that men are more aggressive because they have to spread their "seed". So they have to be more aggressive.

LE: It's just like the animal kingdom.

SC: Here's another question that we had problems on: "What's the difference between a girl and girlfriend?"

LE: That was a big problem. The men said 'You go to bed with one, and you don't with the other.'

SC: If that's the case then why is it such a big deal to have a girlfriend?

LC: The thing is, we asked that question, yet we (the women) don't have girlfriends. They're answering the question the most obvious way which is totally acceptable. We talked about a girlfriend being an accessory to a guy that's involved in the scene. The sidecar. That women weren't recognized as themselves. Only someone's girlfriend.

LE: You guys related it as a ball and chain.

JL: We didn't understand the question.

LE: We were trying to work toward what is it about the whole idea of 'girlfriend' that makes it such a repungnent notion as opposed to just having a friend that's a girl.

NA: This is where the scene does come in. The question was about the way a girl sees herself and the way she's perceived by the people in the scene. Is she seen as an individual or as 'such and such's girl friend? It's not as often that a boy is identified through his girlfriend.

MP: If you were going out with someone who didn't go to shows and this person showed up, I'd identify this guy as your boyfriend.

AM: A lot of girls in this room have done a lot of different things. You may tell someone all the things that they have done, but sometimes people just don't understand until you say, "oh, she's so and so's girlfriend." Why is that? Why can't they understand her as herself.

GP: I would imagine that you see these people together a lot and so that's just part of who they are.

JL: I can defend this because I brought up something about Tanya and Patrice in the male interview. The thing is I was questioning the question being asked. So, I said, OK, Patrice is my so-called girlfriend.

SC: Why is it "so-called"?

JL: Because one's supposed to be a girl and the other is supposed to be a girlfriend and frankly I'm pretty god-dammed confused because I have sex with both of them and I'm never going to call either of them just a 'girl'.

GP: Right on, Joe.

JL: And I don't have two girlfriends! So you figure it out.

SC: Then what are they?

JL: They're two people I care about.

GP: Maybe a girlfriend has certain reservations on certain parts of your mind and body.

JL: Am I not allowed to have two? That's if I can't call them each a girlfriend.

SC: You're not supposed to?

JL: Yeah, that's the difference between girl and girlfriend. I'm a slut, then.

LE: I had a fight with someone who is not here tonight. He and I were having an argument in a grocery store and he was mentioning one of another one of our friends and his girlfriend and saying, "Yeah, I hate it, they're always hanging out together. He doesn't hang anymore. I said, "Why can't they just be togethter and being happy together?" He said, "girlfriends 'dis the hang'". This is what made me think of this question. If she's a girl and hangs out with everyone, but once she demands extra time on someone, then she's not cool.

GP: That's a specific relationship and I don't think that fits under the territory of girlfriend.

SC: I'll give an example. When I started going out with someone, I had to hide the fact that we were going out for six months because it was so uncool to go out with people then.

GP: I had the same with me.

SC: So why is that?

GP: That was ages ago.

SC: Oh it was. You can't use the excuse that things have changed. Yes, they have, but they still need to be worked on. Right?

(Silence)

JL: It's true. Until now I couldn't deal with it. Maybe I'm more grown up.

CC: I don't think that really applies. I think people who can have two relationships and have them honestly work is probably a lot more " grown-up".

JL: Then I'm still confused.

SC: Whether you have a boyfriend or girlfriend, and that person takes time away from your group of friends, it's obviously going to be a noticed thing.

AM: Don't you think it's a matter of maturity of the people involved.

GP: Well, if you have a friendship with someone and something is fucking it up, of course it's going to bother you.

CC: It seems as though the blame is then put on the girlfriend.

AM: Often times when people start going out, even if a crowd, these two people will start chatting or doing something else by themselves. It's really rude. It creates a lot of tension. If a friend that I know well gets involved with someone, and I'm not used to having them behave that way then I tend to blame the other person for whatever's happening. It would be wrong of me, of course.

LE: People don't come out and make relationships known.

AM: A lot of people do that because once they make it known to others then it becomes that much more serious and sort of scary. It's not because they are a girl or boy.

MC: I think that's it. I think the two questions, "What's the difference between a girl and girlfriend" and, "If you're in a relationship, does it impair your individuality?" are very important questions. That serious relationship may be a stigma, but as long as it doesn't inhibit your ability to be independent, then it shouldn't be a stigma. That's the feeling I got out of the discussion between the women.

JL: Maybe the question should have been, "What's the difference between a friend and a girlfriend?"

All: Yeah.

DB: When I looked at the question, I saw girlfriend as an ownership type thing. Like,"My girlfriend, my car." I was thinking the difference between a woman that I am friends with and a woman that I am sexually intimate with and I've gotten the feeling in my past that I can be more open with a women conversationally who is my friend because there's not the tension that accompanies sexual intimacy. Nothing at stake. Those are the differences I was looking at. I agree with Melissa.

MC: When you're involved with a serious relationship, you do become emotionally dependent. But you can still be independent. I had a problem with my relationship with someone because I was afraid of losing my independence.

LE: But when you're emotionally dependent, you follow them around because they hold up a certain portion of your life.

SC: I find that the hardest thing to resolve.

BQ: There's nothing wrong with losing a part of your independence as long as you don't lose your identity.

JL: I always felt the word girlfriend was a word that wasn't permanent. It was like a come and go thing. It's just going to be a while, and then you're just going to move on. It's like, Fuck You man, this girl's a part of my life! And there's always going to be an intimate relationship and it will carry on.

LE: It's like a word you use in second grade. It happens that you fall in love with some people not all people. It is this one person that assumes a role in your life; it just happens that the role that they take is called a girlfriend or boyfriend.

MC: For practical usage, most people don't feel that sort of stigma.

NA: I think we're talking on two different levels. The practicality of the word and the whole usage of the word girlfriend in a bad way.

CC: I have a question concerning the way that this is going to be finally written out. Do you think we should delete those two questions entirely, since a lot of people didn't understand the questions.

JL: I think this discussion is a lot more useful.

EXHUMED

--A New LP of specially selected songs from the crypt of

SACRED DENIAL

on

$7.ppd

Forefront Records
280 Fairmount Ave.
Chatham, N.J. 07928

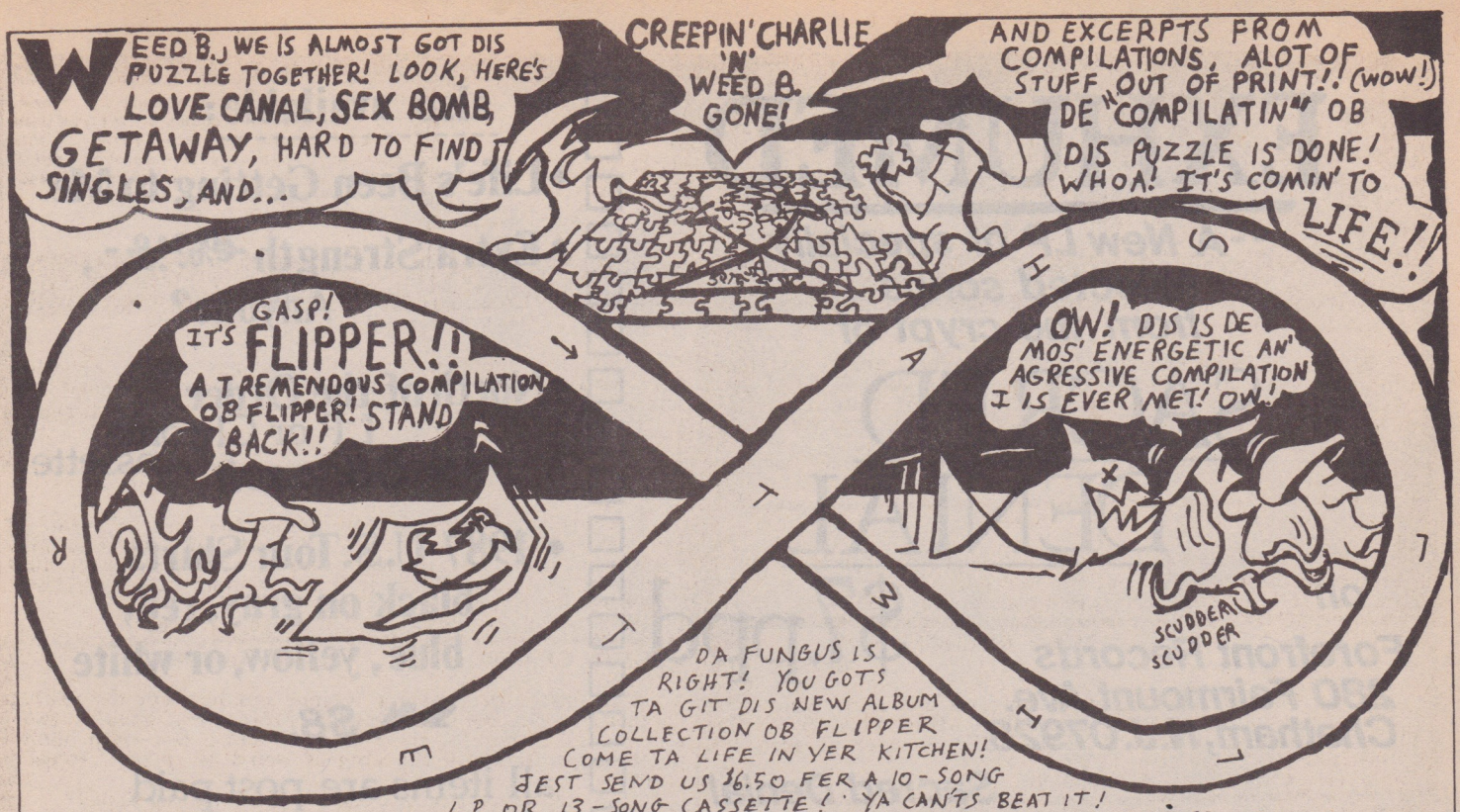
Sacred Denial
227 Union Ave
Clifton, N.J. 07011

also available:

- **Life's Been Getting to Me**
- **Extra Strength -@%?!&-, Anyone?**
- **North of the Order**
  LP or Chrome cassette
  $6. each
- **1987 U.S. Tour Shirts**
  black on gray, red, blue, yellow, or white
  $8.

all items are post paid
except to Canada +$1/item
and overseas +$3/item

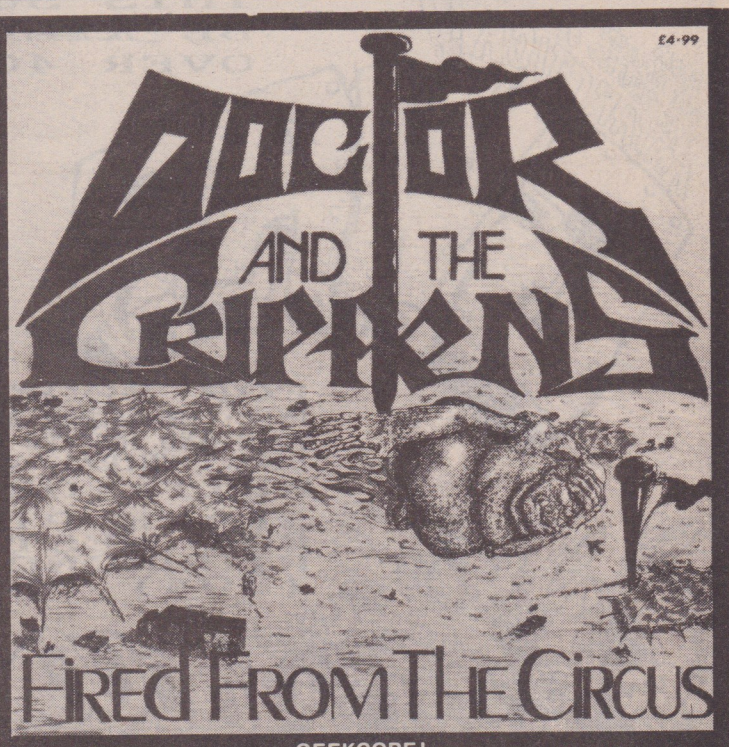
FROM THE FROZEN WASTELAND OF ANTARCTICA!!
GWAR
IF IT WEREN'T FOR ME THOSE GUYS WOULD STILL BE A BUNCH OF FROZEN POT PIES!
GWAR
THIS SUMMER GWAR WILL BE KILLING PLAYING IN OVER 40 OF YOUR U.S. STATES
FOR BOOKING: (301) 593 9037
INFO: ON WHERE AND WHEN YOU CAN SEE GWAR IN YOUR TOWN AND HOW TO GET YOUR HANDS ON ALL THE COOL THINGS LIKE T-SHIRTS, VIDEOS, RECORDS, GWAR COMICS AND SO ON
WRITE OR CALL:
SLAVE PIT ENTERPRISES
801 WEST BROAD STREET
RICHMOND VA 23220
(804) 355 8315
BE FORE-WARNED HUMANS! THIS SHOW IS TOO WILD FOR MOST OF YOU!


WEED B., WE IS ALMOST GOT DIS PUZZLE TOGETHER! LOOK, HERE'S LOVE CANAL, SEX BOMB, GETAWAY, HARD TO FIND SINGLES, AND...
CREEPIN' CHARLIE 'N' WEED B. GONE!
AND EXCERPTS FROM COMPILATIONS, ALOT OF STUFF OUT OF PRINT!! (WOW!) DE "COMPILATIN" OB DIS PUZZLE IS DONE! WHOA! IT'S COMIN' TO LIFE!!
GASP! IT'S FLIPPER!! A TREMENDOUS COMPILATION OB FLIPPER! STAND BACK!!
OW! DIS IS DE MOS' ENERGETIC AN' AGRESSIVE COMPILATION I IS EVER MET! OW!
SCUDDER! SCUDDER
DA FUNGUS IS RIGHT! YOU GOTS TA GIT DIS NEW ALBUM COLLECTION OB FLIPPER COME TA LIFE IN YER KITCHEN! JEST SEND US $6.50 FER A 10-SONG LP OR 13-SONG CASSETTE! YA CAN'TS BEAT IT!
AND DON'T FORGET OUR NEW, FREE, BIGGER-THAN-EVER CATALOG OF RECORDS, TAPES, CDs, VIDEOS, BOOKS, MAGAZINES AND MORE!
SUBTERRANEAN!
PO Box 2530
BERKELEY CA 94702
← NEW ADDRESS

CROSSOVER

ADVERSITY
'LOST IT ALL' ACHE 13

£4.50/£5.50/$11/£7



GEEKCORE!

DOCTOR & THE CRIPPINS
'FIRED FROM THE CIRCUS' ACHE 14

HARDCORE - STIKKY 'WHERE'S MY LUNCHPAIL?' LP
COMING: TRANSGRESSION LP & HALF OFF's 'THE TRUTH' LP

MAIL ORDER CATALOG - SAE/IRC/2 IRC's

Manic Ears Records
P.O. Box 531, Bristol,
BS99 1NG. England.
Tel: 0272 291066.

REVIEWERS
(JB) Jeff Bale
(DF) Dr Frank
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(RS) Ruth Schwartz
(AS) Alisa Schulman
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

A PRIORI - "Damn The Past" LP

While a modern hardcore band, their roots are in early punk, as well as in melodic later bands like SOCIAL DISTORTION. While not overpowering, their sensibilities get well communicated through good music and smart lyrics. (TY)
($7 to New World Records, 108 Skyline Dr., Morristown, NJ 07960)

AGGRAVATED ASSAULT - cassette

Fast punk and thrash with harsh gruff vocals and very slight metallish tinges, nothing special. (WG)
($2 to 211 Ingrham Blvd., Hempstead, NY 11550)

ANASTASIA SCREAMED - "What Kind ofTruth.../ Gravity"

A hard-edged melodic punk tune on one side, which reminded me of the recent and excellent MERCYLAND 7". The flip....well, if it isn't a NEIL YOUNG cover, it sure sounds like it. 'Nuff said. (TY)
(Box 2155, Cambridge, MA 02238)

APATHETIC CIRCUS - "Le Secret D'La Vie" cassette

Pretty standard punk 'n' thrash, but done with competency and vigor. Lyrics are in French, so I can't understand them. Not bad. (WG)
($4 to Sylvain Rochette, 2837 Le Prevost #1, Ste-Voy, Quebec G1V 1Z5, CANADA)

ATTOXXXICO - "Punks De Mierda" EP

A cool guitar sound and completely blunt lyrics are what sets this band apart from other equally competent HC bands. Their sound is not unlike CAPITOL PUNISHMENT, and while somewhat generic, many of the tunes have some unusual aspects. Excellent. (TY)
(Miguel Angel Cortes O., Apdo 17-808, GP 11410 Mexico DF, MEXICO)

BAND OF SUSANS - "Hope Against Hope" LP

In their debut LP, A BAND OF SUSANS continues what they started with their 12": thick, powerchord punk/rock, with longer than average compositional lengths, and very little in the way of melody or distinctive song structures. It's like the songs come out of a cookie press on a long strip. Not quite there. (SS)
(Trace Element, 172 E 4th St #11D, New York, NY 10009)

BLEMISH ON SOCIETY - "The New Beginning" EP

B.O.S. show a definite early DIE KREUZEN influence in the snarly vocals, and a modest inventiveness in the songs themselves. Whether on a slow mosh or a fast thrasher, this band delivers the material in a tight, varied fashion. Pretty good. (SS)
(Kickboot records, PO Box 258, Tampa, FL 33601)

BONGWATER - "Double Bummer" 2 X LP

Whoa...I'll say. This double LP is an ear full. Nice package. Kramer and gang have really made a masterpiece of diversity here. Noise assaults, quirky ballads, psychedelic weirdness, rock outs, etc. Some is great, some not, but there is a lot of stuff here. If you're looking for something demanding like the last BONGWATER LP or you miss SHOCKABILLY, get it. (RS)
(Shimmy Disc, JAF Box 1187, New York, NY 10116)

THE BRAIN DEAD - "Lost Somewhere in the Horizon" cassette

Metalcore with considerable force and energy. Lyrics cover individuality and social problems. "Mosh, dude" stands out as a humorous cruncher. (WG)
($4 to The Braindead, 501 SE Sycamore Pl., Issaquah, WA 98027)

BRAIN TATTOO - "Skarred For Life" cassette

Midtempo metally punk with words about various social and political problems, such as capitalism, religion, ignorance, and more. Crunching music and intelligent lyrics (in a mini-booklet). (WG)
($3 to Bob Touri, 556 Morris St., Albany, NY 12208)

BUTTHOLE SURFERS - "Hairway to Steven" LP

A perfect progression to follow the last LP. Half of this is as hard and inspired as expected even with a country hoedown. The rest is melodramatic self-indulgence that only the truly dedicated or band member can appreciate. They're not completely lost yet. (RS)
(Touch n Go, PO Box 25520, Chicago, IL 60625)

EUGENE CHADBOURNE - "Kill Kill Asshole" LP

I'm outta adjectives for Eugene cuz he's got too many damned records out. Shit Eugene! More, great country and folk protest ditties for the most part and a few more illicit phone calls. He's still the king of weird ass protest songs. (RS)
(Placebo Records, PO Box 23316, Phoenix, AZ 85063)

CODE OF ARMS - "Do You Really Want Your Freedom" cassette

Basic grungy HC with good, thoughtful lyrics dealing with the struggles of life. Production is a bit mushy, but the feeling shines through. (WG)
($2 to Pat Colb, 278A Bowman Loop, West Point, NY 10996)

CREEPS - "The Time has Come..." cassette

A Mass. band on a German tape label. Cool early punk sounds with some catchy singalong bits and a good dose of energy. (WG)
($4 to Empty Records, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

CRUEL - "Candle on the Water/Turba"

CRUEL seem like two bands on this single: the A-side is an impassioned punk/HC fusion with a catchy chorus and cool changes of pace to recommend it, while the flip indulges in distorted grunge. Though I'd have preferred more discipline in the instrumentals, there's clearly potential here. (SS)
(Pete Kohl, 206 Glen Hollow Rd., Madson WI 53705)

D.I. - "What Good is Grief to a God" LP

Singer Casey's voice and lyrics are trademarks here, but this album suffers a bit without that Agnew touch. Still decent O.C.H.C., but lacks the special catchiness of previous outings, that pop magic. (TY)
(XXX Records, 6715 Hollywood Blvd. #282, Hollywood, CA 90028)

DAED KCIS - cassette

A well produced 6 song demo tape, not falling into one category. This band does have a few styles that capture their sound. Post punk, metallic punk, and slower heavy riffing prevent any auditory boredom. Fans of DIE KREUZEN, MELVINS, etc. take note. (RG)
(Eric Kingsbury, 10218 W. Guinevere Dr., Mapleton, IL 61547)

DAG NASTY - "Field Day" LP

When I first saw this LP & checked out their photos on the back cover, I figured they went 100% commercial pop and I wasn't too far off. Aside from a couple cuts that show guts and power, most of this has got smooth vocals and jangly guitar licks, all toned down and pasteurized. Sure to turn off yet more punks and perhaps gain them mainstream acceptance; can't really say I didn't see this coming. (WG)
(Giant Records)

DAMAGE - "Jubilee 'o' Kindness" LP

This Florida band knocks off another slice of distinctive experimental punk. "It Won't Pass" and the album's title track, both raucous rockers, are what DAMAGE does best, though there's a salad of offbeat styles represented here with a lot of nifty synth. A nice change of pace. (SS)
(1727 Barcelona Way, Winter Park, FL 32789)

DANGERMOUSE - cassette

Sounds a bit like fellow Washingtonians GREEN RIVER, but these Mice aren't the straightforward AEROSMITH/LED ZEP attack, they got a bit more originality. Different, not for everyone. (WG)
(PO Box 2345, Olympia, WA 98507)

DARE TO DEFY - "Man vs. Man" cassette

Zilch info came with this one, but it's decent raw speedmetal with shouted hoarse vocals without too much pretention or flash. Lyrics, from what I can decipher, sound rather promising. (WG)
(110 Beverly Dr., Kennett Sq., PA 19348)

DICK DESTINY & THE HIGHWAY KINGS - "Brutality" LP

You've gotta love DICK DESTINY -- he's a guy who likes his rock'n'roll low-down and dirty; a guy who wrote a whole song about TED NUGENT; a guy who holds a Ph.D in chemistry; a guy unafraid to release his own albums. This is not quite as hot as the lat one, but damn -- the man is sincere! Music to wrestle by. (AS)
(Destination Records, P. O. Box 9260, Allentown, PA 18101)

THE DICKIES - "Killer Klowns" 12"

Five new songs from former punk heroes. The wacky humor and weird aesthetic is still intact, but unfortunately the music is deliberately tame and commercial, with barely audible guitars and overpowering keyboards, somewhat reminiscent of THE TUBES. Diehard fans will find some enjoyable moments, but this sure ain't punk rock. (DF)
(Enigma)

DIRTY DISHES - "We Suck, But We Have Nice Equipment" cassette

Chunky sound quality, but these guys have an energetic thrash sound that, with time and better production, could develop into something great. (WG)
($1 or blank to 4993 Somerton Dr., Barrington, IL 60010)

DISSENT - LP

Out of the isolated Black Mountain State hails DISSENT, a very committed, very intelligent and very inspiring band. While their HC sound tends to be a bit sparse, the overall impact of the music, lyrics, and package is hot. The cover features Albert Einstein, which tells you something about the band. Good going. (TY)
(Amity Records, 4 Idlewood, Rapid City, SD 57701)

DRAGNET - "Life in General" LP

I knew this was from Minneapolis without even looking. Although the hooks on this LP are very HUSKER-ish, DRAGNET embrace a much poppier sensibility. There are some very catchy moments; it's just that, in my opinion, this band tries a little too hard to be poppish. Okay. (SS)
(4113 39th Ave., South Minneapolis, MN 55407)

EELS "Hook It Up" cassette

Quick, tuneful mid to fast punk with catch vocal harmonies, espedcially on "Rat Pigeon" Includes a very out-of-place metallish song, complete with screaming leads. Nice job, though. (WG)
(c/o Watson Studios, 3rd Floor/ 117 Causeway St., Boston, MA 02114)

ELEVENTH DREAM DAY - "Prairie School Freakout" LP

Some will find this release bracing because it brings back memories of MISSION OF BURMA in the hooks and song structures. Others will be occasionally irritated by the occasional guitar leads. For me, it was a mixed bag redeemed by a rootsy rock'n'roll sound and a catchy listenability. Pretty good; from Chicago. (SS)
(Amoeba, 5337 La Cresta Ct., Los Angeles, CA 90038)

EVEL KNIEVEL RICE - "Madonna's Good Journey..." cassette

Weird ass names, but this ain't bad: quick punk and thrash with some changing tempos and textures. Lyrically, your guess is as good as mine. Worth a gander. (WG)
($2.50 to Chris Shary, PO Box 2094, APO NY, NY 09755)

FALSE HOPE - "Cease to Exist" cassette

Driving metallic influenced HC with great sound quality. Nine songs total. Varied lyrical content, from personal to the occult. Fans of EXCEL, COC, etc. take note. (RG)
($4 to 2987 Edgehill, Cleveland, OH 44118)

FEEDING FRENZY - "Rain/Kick That Sucker"

The A-side has a decided VELVETS cryptic pop sound, Lou vocals and all. The flip is poppish too, though less derivative and still rockin'. Fun, but no info at all except "produced and recorded for $90". (TY)
(no address)

FLOWER LEPERDS - "Dirges in the Dark" LP

It certainly hasn't hurt this band to have added Tony Montana (ex-ADOLESCENTS) on vocals, who adds some tough, snarled vocals. Musically, the pace has picked up a bit, too, combining an older punk sound with a STOOGES influence. Can't relate too much to the Gothic/ghoulish lyrics, though. (TY)
(XXX Records, 6715 Hollywood Blvd. #282, Hollywood, CA 90028)

FLY ASHTRAY - "The Day I Turned into Jim Morrison" EP

Rhythmic garage pop folkrock. Catchy, rockin' with a RICHARD HELL-ish feel to it on 2 of the 3 tracks. (TY)
(Regina Joskow, 604 E 189 St., Bronx, NY 10458)

GANGLION - "Think" cassette

Cool, catchy, straightforward punk noise with a nod given to melody and devoid of satanic interests. Memorable and energetic tunes, a band well worth watching. (WG)
($3 c/o Talon Demeo, 63 Central Pk. Ct., Falmouth, MA 02540)

GOON - "Rock With God" cassette

Cool band name! Garagey punk and thrash with lyrics covering unity, drug abuse, war, etc. with some slight religious overtones. Kinda weird and confusing, lyrically. (WG)
($3 to Matt Welch, 225 Oakcrests Ln., Pittsburgh, PA 15236)

GOVERNMENT ISSUE - "Fun and Games" EP

A live recording from Germany in 1986, and one that contains a lot more personality than their recent studio work. Decent sound, lots of energy, and a raw feel that gives it heart. (TY)
($5 to Lost & Found, Bernd Grunz, Im Moore 8, 3000 Hannover, W. GERMANY)

GWAR - "Hell-O" LP

What word is on so many lips these days?... GWAR. It's supposed to be quite an ugly stage presentation (which I haven't seen yet) but musical translation is a cross between So. Cal. power pop punk and metal with a weird offbeat quirk that makes them big, ugly and worth listenning to. Yow. (RS)
(Shimmy Disc, JAF Box 1187, New York, NY 10116)

HATED - "What Was Behind" cassette

Fast punk with some tunefulness and lots of lyrics about pain and other personal subjects. Reminds me a bit of early HUSKER DU-speeded up noise-pop. (WG)
($4 to Hated, 710 Tyler Ave., Annapolis, MD 21403)

HEADSTRONG - "Spirit of '69" cassette

A self-proclaimed "liberal" skinhead band who play straight forward punk and thrash with some gusto. Lyrically, I can't comment as no sheet was provided, but they do have a thing called "American Pride". (WG)
(7210 Jordan Ave. #C73, Canoga Park, CA 91303)

HERETICS - "Search and Destroy/Lesbian Grudge Match"

A pretty upbeat cover of the STOOGES graces side one, while a less derivative but equally powerful and rocking original shows more about the band on side two. Cool sleeve. (TY)
(Get Hip Records, 509 1st St., Canonsburg, PA 15317)

HUMIDIFIER - "Tee-Hee-Hee Party" cassette

Jangly melodic pop punk with chunky rockin' energy and personal lyrics. Good sound quality, enjoyable stuff. (WG)
($3 to John King, 1086 Tulsa St., Uniondale, NY 11553)

IMMORAL DISCIPLINE - "Boots and Braces..." cassette

A competent punk/oi band who believe in punk/skin unity, freedom, equality, and America. Pretty good stuff, but I'm not sure how the patriotism fits in with their other beliefs. (WG)
($4 to Sean Garard, 1010 Stirling Rd., Silver Spring, MD 20901)

INSOLENT RESPECT - "Disorder and Confusion" cassette

Quick straightforward thrash, a bit on the noisy side, with an ultra-distorted guitar sound. Lyrics seem to be socially oriented. Not bad. (WG)
($3 to Tony Niles, 4301 N. Mozart, Chicago, IL 60618)

INSURRECTION - cassette

With improved sound quality, these guys could've made a better showing; their straightforward punk and HC sound with socially relevant lyrics is impressive, but the "far away" production hurts. (WG)
(1217 S. Ash Ave., Tempe, AZ 85281)

JELLY BISHOPS - "Kings of Barstool Mountain" 12"

More of the country/blues/crypto-rock that's pretty popular these days. It's loud and weird and if they were from Texas... (TY)
(Last Time Round, PO Box 14645, Chicago, IL 60614)

LABELED VICTIMS - cassette

Hot, raw thrash with tempo changes galore and some metally guitar bits. Don't know what's going on lyrically, but this rocks pretty well. (WG)
($4 to 3121 Chadney Dr., Glendale, CA 90206)

LYDIA LUNCH - "Honeymoon Kid" LP

The moody, dischordant post-punk on this LP, graced with the Rowland Howard guitar touch, does nothing for me. The problem is that while Howard delivers terrific, wrenching noise, LYDIA does nothing except spout the usual abstractions. Too bad. (SS)
(Dutch East India)

LITTLE WRETCHES - "Just About Due/What Goes On"

Slow paced but somewhat soulful pop garagish tunes. The flip shows more life, but it is a VELVET UNDERGROUND cover that's not drastically altered. (TY)
(Get Hip Records, 509 1st St., Canonsburg, PA 15317)

MIGHTY MOFOS - "Mindreader" EP

Three hard-rockin', if slow 60's-tinged pop tunes with heavy guitars, solid songwriting, and flawless production. To my ear, this is slightly more commercially-oriented than the last MM's release, and the overall energy level suffers a bit. (DF)
(Treehouse Records, P. O. Box 80037, Minneapolis, MN 55408)

MISFORTUNES OF VIRTUE - cassette

An interesting mishmash of sounds from doomy DAMNED-ish stuff to metal to punk, all with MISFITS-y vocals. Not bad, just sort of a strange combination. (WG)
($3 to Doug Lester, 21 Asbury Ave., Ocean City, NJ 08226)

MORLOCKS - "Submerged Alive" LP

A live recording by this now-defunct San Diego/SF outfit. The material here is slower and moodier than their previous 60s punk influences, though aspects remain. On this disc, there's more of a STOOGES/psych sound. (TY)
(Epitaph Records)

MORBID LIFE - "Straight from the Heart" cassette

Hot sounding thrash with angry vocals. Seems good, but titles like "Fat Pussy" and "Fudge Packer" don't reveal too much brain power. Dumb. (WG)
($4 to TMR Prod., 814 E. Rustic Ln., Dover, DE 19901)

NO PROBLEM - "Hey, Is That my Lighter?" cassette

Rockish bluesy punk with a fair amount of gusto and songful vocals. Not really my bag, but relatively enjoyable, anyway. (WG)
(No Problem, P. O. Box 10304, Olympia WA 98502)

PKG - "Road Trip" cassette

Loads of grungy HC energy here with appropriately garagy production. Things get a bit loose in parts, but the energy is here. (WG)
($2 to 2509 W. 165 St., Torrance, CA 90504)

PAINTED WILLIE - "Relics" LP

They still have their straight ahead rock n roll approach but here they add a bit more variety of moods and styles that make this new one more musically interesting. Almost thematic in approach and fairly inventive, it's progressive punk now while still making fun of the banalities of life. (RS)
(SST, PO Box 1, Lawndale, CA 90260)

PHANTOM TOLLBOOTH - "Power Toy" LP

Progressive punk that's a bit more powerful here than in their last efforts but so quirky and whiney that there's not much in the line of hooks or songs to grab on to. Talented musicians and players, yes, and some great jams at points but basically boring. (RS)
(Homestead, PO Box 800, Rockville Centre, NY 11570)

RAW DEAL - cassette

Power-oriented NYHC with some moshy stuff and a slight metal influence. Lyrics fall in the personal anguish category. Pretty hot stuff, contains ex-members of BREAKDOWN, TOKEN ENTRY, and NY HOODS. (WG)
($4 to PO Box 532, Centuck Station, Yonkers, NY 10710)

RED DIE NUMBER NINE - "Skins, Squints, & Cream Rinse" cassette

Catchy midtempo punk with an exceptionally crunchy powerful guitar sound. "Fight To Win" is an incredibly raving tune. Great! (WG)
(Box 1741 TSU, Towson, MD 21204)

ROTTING HUMANS - "Feud" cassette

Metally thrash with a variety of lyrics from silly to social to political. Pretty gruff stuff with jugga jugga guitar work, worth an investigation. (WG)
(987 Vine St., San Jose, CA 95110)

SACRED DENIAL - "Exhumed" LP

The best material on this collection of older SACRED DENIAL tracks (mostly studio outtakes) rage fast-and-furious; other songs rate as just basic hardcore. Some high- and low-points, but fans of this outfit should pick this record up for its powerful highlights. (SS)
(227 Union Ave, Clifton, NJ 07011)

SCAPEGOAT LEMONADE - cassette

Pretty solid punk with quite a variety of influences: '70s rock, pop, etc. Five fairly long songs, lyrically I don't know what's happening, overall not bad. (WG)
(555 Holly Park Circle, San Francisco, CA 94110)

SCOOTER X - "Whatta Ya Want Fer Nuthin?" cassette

Quick, tuneful midtempo punk with lyrics covering various personal, social, and political subjects. Basically really enjoyable stuff. Song title of the month: "Speedmetal Rules." (WG)
($3 to 58 Trailwood Dr., Guilford, CT 06437)

SCRAWL - "Plus, Also, Too" LP

Had this described to me as an "all-female early WIRE". I don't hear it quite that way, as the sound is a lot more garage, pop, and with a slight 60's influence. Some songs rock, some are lilting and catchy, but there's not the tension and anger of the forementioned reference. (TY)
(No Other Records, 1992 N. High St, Columbus, OH 43201)

SHORT DOGS GROW - "Matt Dillon" LP

Nightmare. Singer Tom Pitts is doing his Gary Floyd imitation, and the band sounds like a mediocre early-70's soul/country rock band-horns and soul chorus complete. Really hard to handle. (TY)
(Rough Trade, 326 6th St., San Francisco, CA 94103)

SHUDDER TO THINK - "It Was Arson" EP

Progressive mid-tempo pop. Weird vocal style can be annoying but may grow on you, but the music itself lacks any real spark or imagination for me. Lyrically floating, lost in space. (TY)
(Sammich, PO Box 32292, Washington DC 20007)

SOCKEYE - "Music That Guy People Would Like" cassette

Totally idiotic punk done in a humorous "proud to be annoying" way. Juvenile lyrics about weenies and more. Silly shit. (WG)
($2 to P. O. Box 42213, Stow, OH 44224)

SOCIAL DISTORTION - "L.A. Prison Bound" LP

Mike Ness's voice is still a grabber, but on this new LP the band has slowed down in tempo and spark. Many of the tunes are good, but there's some cowpunk and ballady material that languishes. "I Want What I Want" is a classic, as is the reworking of "Justice for All", here called "It's the Law". Couldda been a lot worse. (TY)
(Restless Records)

SPAM GRIEVANCE - "I Know I Know" EP

Flanged pop, with upbeat energy and an infectious DIY spirit, abounds on this four-tracker, which also includes an energetic thrasher. The material didn't immediately engage me, despite a certain homegrown personality in the effort. Unmemorable, but fun. (SS)
(PO Box 10923, Minneapolis, MN 55458)

SPLATCATS - "Feelin' Bitchy" LP

Sure, it's geared directly to college radio and sounds clean as a whistle, but I found this LP to be pretty satisfying. Not as zany as their previous releases and wimpy in parts, but some of the songs (like the title track) really do rock! Includes a TERRY JACKS cover and a crank phone call. (AS)
(Moving Target/Celluloid, 330 Hudson St., New York, NY 10013)

STARK RAVING - "Sniveling and Whining" 12"

Poppish post-punk is STARK RAVING's territory, and they do it well on the melodic male/female vocal number, "Too Much to Take." Despite the encouraging use of powerchords and good energy, there's less to like on the other tracks. (SS)
(Incas Records, 272 Benham Ave., Bridgeport, CT 06604)

STATE OF CONFUSION - "A Street" LP

Excellent follow-up LP by this Idaho band. Really clear production, catchy HC tunes, non-banal lyrics and rousing delivery. Most bands get the sophomore jinx, but not here. Shreds. (TY)
(Subcore/Important)

STRONTIUM 90 - "Bad Chemistry" cassette

Sounds like a more garagey version of early CRUCIFUCKS, complete with twisted, pissed off lyrics and appropriately psychotic music. (WG)
($2 to Matt C. Sones, 352 S. Chauncey, W. Lafayette, IN 47906)

T.P.U. - "Four Great Songs" cassette

Four tunes from this Vegas band which are pretty fun, revealing a carefree attitude. Music is mid-to-fast punk with a raw guitar sound. (WG)
($2.60 to Chapter III Records, 8826 W. Wilshire Blvd., Phoenix, AZ 85035)

THEATRE OF ICE - "In the Attic" EP

Very weird and funny production for a band that depends on ambience. Three songs, all in the spooky/cold vein. Bleak tunes, atmospheric guitar, and echoey vocals. (TY)
(Orphange, P. O. Box 315, 1702 W. Canalback, Phoenix, AZ 85015)

TALLY HOE - "Caring" cassette

Midtempo punk with a melodic edge that sounds remotely DC-ish. Lyrics remain in the personal vein: backstabbing, selfishness, etc. A good start. (WG)
(4000 Mozart Dr., El Sobrante, CA 94803)

TOXIC REASONS - "Dedications" LP

A decided rock/metal turn of direction on many tunes. At times, it's pop hardcore, at times DOA-like rock punk, at times more metally. Can't say that I got much out of it at all, but I'm sure covering such diverse territory keeps the boys happy. Lyrics are about the only formerly recognizable TOXICS' trait. (TY)
(Funhouse, Postfach 2069, D-3000 Hannover 1, W. GERMANY)

TYPHOON - "Safe Sex" 12"

I've heard this before. Is it a FRIGHTWIG song? Hmmm. Slow, pounding, "Give Me Fever" type structure. Sounds good. The flip, "Ice Age," harkens back to NY funk/punk a la '78. (TY)
(Neophyte, PO Box 5502, Berkeley, CA 94705)

ULTRAVIOLET CONFUSION - "Live For Today" cassette

Driving mid tempo punk with an appropriately distorted guitar buzz and catchy melodies. Lyrics seem to be of a personal nature. A good way to start things off. (WG)
(21-50 33 Rd., Astoria, NY 11106)

UPPERCUT - cassette

NYHC with a speedcore influence, with moshy stuff, growly vocals, and lyrics about reality. Sounds like a couple other NY bands, except these guys aren't straight edge. (WG)
($3.50 to 114 Chippewa Rd., Yonkers, NY 10710)

UPRISE - "One By One" EP

From the looks of this, I thought the UPRISE would have that standard oi sound with low, gruff vocals a la SKREWDRIVER. But it turns out to be mostly thrash-speed stuff punctuated by higher vocals (reminscient at times of Ian MacKaye), with only the occasional slower part or singalong choruses. Althought the music is good, the lyrics embody the usual vague skinhead calls for unity and fighting. (JB)
(Oi Core, PO Box 1152, Morrisville, PA 19067)

V/A - "Chaoticore" cassette

Thrash up yer pooper on this one, featuring HYPE, M.S.I., CAPITALIST ALIENATION, PROBLEM CHILDREN, and many more. Comes with a fanzine. (WG)
($3.50 to Lee Marcoux, 837-99 Eastvale Dr., Gloucester, Ont K1J 7TS, CANADA)

V/A - "Do You Want Another Hiroshima?" cassette

Some darn fun punk noise here featuring GENERIC, DIE FROHLIX, THE YOB, and more. Plenty of enjoyable stuff from around the globe. (WG)
($4 to Vagrant Prod, 1096 Bismark, Campbell, CA 95008)

V/A - "Escape from the Garage" cassette

Not a bad U.S. comp with acts like BHOPAL STIFFS, SLOPPY SECONDS, THE FRONT and more. A little short, but still a good show. (WG)
($3 to Derek Tupper, 5053 Longbranch Ave. #8, San Diego, CA 92107)

V/A - "Let it Bleat" LP

70's rock, glam, BOWIE-like space folk, etc. Hottest cuts by DEMOLITION GORE GALORE, SLUDGE, and MOTORCYCLE BOY, though this retro-shit really gets to me, especially the sexist shit. (TY)
(Gore Records, PO Box 462, Venice, CA 90294)

V/A - "Merciless Disorder" cassette

Speedmetal up the bunghole; if that's your bag, this is for you. Acts include CASBAH, SAVAGE THRUST, CALIGULA, and more. Note: at least one band here has a high-pitched "balls in a vice" wailer. Lucky for you. (WG)
($4 to Paul Gross, PO Box 28536, Philadephhia, PA 19149)

V/A - "My Scene Rules" cassette

Features seven up and coming bands from Michigan. SLAUGHTERHOUSE, BOOM AND THE LEGION OF DOOM, and BROKEN TRUST, to name a few. A short but sweet sampler! Nice job! (RG)
(Durnt Cereal Mag Productions, 142 Watts St., Battle Creek, MI 49017)

VOMIT LAUNCH - "Exiled Sandwich" LP

Loose punk, performed in a very personal, idiosyncratic fashion, shows up on most of these tracks. The interesting female vocals, while plaintive and sincere, can't buoy the trebly instrumental backdrop. Still, VL present their style proficiently, and the tracks grow on you. (SS)
(Rat Box Records, PO Box 4527, Chico, CA 95927)

WEEN - "The Crucial Squeegie Lip" cassette

50 million songs, great song titles ("Everyone's A Lesbian," "Red as Satan") -- sounds like noisy improv stuff to me. Luckily the tunes are short so I don't lose interest too fast. Okay. (WG)
(Bird O Pray Records, PO Box 39, Trenton, NJ 06601)

WHITE COLLAR CORPSE - "Hearings" cassette

Rockin' punk tunes with an appropriately distorted guitar sound. Lyrics are personally oriented, contains live and studio material. (WG)
($3 to 2342 Nichols Ave., Stratford, CT 06487)

WIMPY DICKS - "And Broken Strings" LP

WIMPY DICKS play powerful, abrasive HC with lyrics that attack a variety of societal woes. There's a jauntiness and humor in the delivery that compensates a little for this record's common style. Above average, and very listenable; a few lead breaks. (SS)
(Bopp 'n' Skin Records, PO Box 14016, San Luis Obispo, CA 93406)

WITNESSES - "Scene of the Crime" LP

This veteran S.F. band finally releases some wax, and it's a collection of largely memorable pop-punk tunes that's bound to have a wide appeal. "My Town," "Machine Gun," and "Fade Away" were my faves on an album with lots of passion, although the lead guitar breaks could be reduced without ill effect. Good effort. (SS)
(Raizer X, PO Box 146639, San Francisco, CA 94114)

YOUTH OF TODAY - "Break Down the Walls" LP

A great posi-core album, re-released with a more immediate mix, a new cover and inserts, and one new song. Every bit as good as before. (SS)
(Revelation Records, PO Box 31454, New Haven, CT 06506)

ZOMBIE TOOLSHED - "We Drink Draino..." cassette

Punk out, man! Fun, chunky punk tunes with a carefree "Who cares?" attitude and loads of youthful spark. Includes a rad cover of "Inna Goda Davida." (WG)
(4164 Marcums Ln., Eugene, OR 97402)

International/ International/ International/ International/ International/ International/ International/

ABS - "Turbosphinet" 12"

A four-song release that came out a few months ago,the ABS continue with their '70 UK pop-punk sound. A bit of folk/Welsh influence shows up at times, but mainly they play hard-driving but highly pop music and should be popular with fans of older punk or Minneapolis material. (TY)
(Vinyl Solution, 39 Hereford Rd., London W2, ENGLAND)

ALPTRAUM GMBH - "Lost Generation" cassette

Rough, chunky punk with anti-system lyrics. Most of the tunes are pretty harsh, but a few show an expansion of musical boundaries. Pretty good. (WG)
($4 to Intelnet Tapes, c/o Martin Pick, Nutzenbergerstr. 143, 5600 Wuppertal 1, W. GERMANY)

BAKUDANKOZO - "Junk Connection" EP

DICKIES-like pop punk with lots of zip and catchy madcap vocals. Quite a zany sleeve, too. Great start. (TY)
(King Records, JAPAN)

BASTARD KESTNEL - "Cortrance" EP

I have no idea what country this is from (I think it's English),but it's a treat. They combine the guitar wildness of LES THUGS with an aggressive post-punk noise approach and intense vocals - a ripping mix. (TY)
(c/o Vinyl Solution, 39 Hereford Rd., London W2, ENGLAND)

BOSKOPS - "F.E.D.I.A." LP

This is the third (and apparently last) BOSKOPS LP, and it's a good one. Intense hardcore covering a wide range of styles and tempos, good tunes and great production. Too bad the band is breaking up. (DF)
(R. Rögner, Am Langen Kampe 4, 3000 Hanover 1, WEST GERMANY)

BURST APPENDIX - cassette

Power oriented punk with a twisted, demented feel, as displayed by their disjointed, almost punkish breaks. Interesting and powerful, worth checking out. (WG)
(N. Peters, Yorckstr. 77, 1000 Berlin 61, W. GERMANY)

CMX - "Johannes Rastaja" EP

Yet another hot new Finnish EP. This is a six-song, rapid-fire hardcore attack. Lots of energy, very tight, has hooks but still is on the power side (one tune is a slow, weird rhythmic job). Good production, good band. (TY)
(P. Tuotanto, Box 69, Jyvaskyla, FINLAND)

CIVILIZED SOCIETY? - cassette

A compilation of CIVILISED SOCIETY?'s early (pre-metal) demos, rough mixes, and alternate versions of songs off their first LP. Proficient, catchy, melodic punk with male and female vocals and good lyrics. Cool! (WG)
($4 to BBP Records, 90 Grange Dr., Swindon, Wilts SN3 4LO, ENGLAND)

COLD VIETNAM - "Why?" cassette

Good clean powerful thrash and punk with cool vocals and political words. Pretty catchy tunes plus intelligent lyrics add up to something pretty special. (WG)
(Andy, 81 Ashorne Close, Matchborough West, Redditch, Worcs. B98 OE2, ENGLAND)

DAN - "The Further Adventures of..." cassette

Containing live and studio material, this is a good selection of DAN's spunky punk sound with female vocals and righteous lyrics. Neato. (WG)
($4 to BBP Records, 90 Grange Dr., Swindon, Wilts SN3 4LO, ENGLAND)

DEBIELE EENHEID - "Duizend Jaar Hoofopyn" cassette

Solid punk and HC with loads of energy and a very out-of-place horn, but it's not too noticeable. Worth a gander. (WG)
($8 to Tirana Tunes, Rozenlaan 79A, Rotterdam 3051 LM, HOLLAND)

DECADENT FEW - "Kaput" cassette

Cool mid-tempo melodic punk tunes with catchy, ringing guitarwork. The songs run a bit long, but this is still enjoyable stuff. (WG)
($3 to Mike, 1 Palmerston Rd., Walthamstow, London E17 6PQ, ENGLAND)

DEMOLITION 4 - "Grab Your Gun" LP

Great - where did these guys come from? Hard-hitting fast punk and tuneful thrash. Not on the pop side, but still has hooks. Tight, but not clean. (TY)
(Hojspaending Records, PO Box 2738, 3000 CS Rotterdam, HOLLAND)

DEVIATED INSTINCT - "Rock'n'Roll Conformity" LP

Predictable but well-done metal-crunching thrash, though not as solo-laden as some of the more annoying purveyors of this genre. Powerful, unrelenting, but, dare I say, conformist in its own way. (TY)
(Peaceville Records, PO Box 17, Dewsbury, W. Yorks, WF12 8AA, ENGLAND)

DIGOS GOAT - "Il Delirio" LP

Experimental thrash a la early MEAT PUPPETS. Mainic blasts of insanity all over the fucking place. No let up, lots of changes -- on side one. Side two is less frantic, but no less tense or eclectic. (TY)
(c/o TVOR, CP 804, Como 5, 22100 Como, ITALY)

DISTORTED TRUTH - cassette

Brash thrash which reminds me a bit of early RAW POWER, with a searing guitar and no-nonsense anti-system lyrics. Hot! (WG)
($4 to Jan Dejoze, Propsteistr. 6, 4400 Munster, W. GERMANY)

DOCTOR AND THE CRIPPENS - "Fired from the Circus" LP

Super-fast thrash, modulated by cock-rockish guitar breaks, seems to be the style here; it's a cool approach when the band pummels ahead. Still, the highlights of this disc are the utterly retarded lyrics, as in "Ode to a Slug," "Eat Your Wheelchair," etc. A very mixed affair. (SS)
(Manic Ears, PO Box 531, Bristol BS99 1NG, ENGLAND)

DOOM - "War Crimes" LP

Miss the old DISCHARGE? Your wait is over. You get 21 raging thrash tunes, political fear-laden blasts here. A well-done LP, well-titled band. (TY)
(Peaceville Records, PO Box 17, Dewsbury, W. Yorks, WF12 8AA, ENGLAND)

DOG FACED HERMANS - "Humans Fly" LP

A potpourri of style, mood, and complication with a very present female vocalist and trumpet player. Noise assault to rocked out miriachi flamenchos to dissonant tweak out frenzy. Incredibly original, powerful and full of sincerity. One to hold on to. (RS)
(Calculus Recordin, 15 Sancroft Close, Circlewood, London, UK NW2 6NT, UK)

EGGS - flexi

A very energetic pop-punk release. Four tunes that zip along with lots of pep and with a somewhat infectious character. (TY)
(Scramble Records, JAPAN)

EUTHANASIA - "Oloriefet Putkososса" EP

Heavycore here, though more in the vocal sound than the music. Fairly generic HC on most all cuts, mainly done at 70MPH. Well done but undistinctive. (TY)
(SHJ Records c/o Risto Eronen, Koivumaki, 58920 Kolkontaipale, FINLAND)

GOD - "Sweet Life" LP

Holland's talking about GOD (they worship a different one in Australia). A powerful blast of pure punk with metal undertones in small doses. It'll take your breath away if you're into rock/metal/punk. And maybe even if your not. (RS)
(Konkurrell, PO Box 14598, 1001 LB Amsterdam, HOLLAND)

HOAX - "Ich Liebe Nur Mich" LP

Rich production gives a big boost to these mid-tempo punkers, which owe a great deal to the early UPRIGHT CITIZENS. Still, HOAX show a genuine talent for their material, which is both powerful and catchy in the best German singalong fashion. Recommended. (SS)
(Hoax, Muhlenkamp 1, 3121 Gross Oesingen, W. GERMANY)

LIFE CYCLE - "Microcosm" cassette

Midtempo metal punk with lyrics written from a feminist perspective. Sounds like a strange combination, but it comes across well, and includes a booklet. Profits go to Gloucester Hunt Saboteurs. Good. (WG)
(65 p to Rubicon Dist, 14 Cambridge Ave, Rowanfield, Cheltenham, Glos, UK)

M.S.T. - EP

Thrash with metal guitar riffs and yet there's still a decidedly French feel to this release. The songs have melody (some), and the chanteuse does indeed sing, making the tunes more memorable than many in this genre. (TY)
(M-Extaz, 3 Rue de la Pelouse, 93360 Nevilly Plais, FRANCE)

POISONED BY ALCOHOL - " - I'll 'ave A Double Rum n Black" cassette

These guys say they're 100% punk and they ain't lying, four chord punk is the word of the day here. All done with considerable vengeance, fairly hot stuff, though nothing original. (WG)
($4 to Keith Milne, 4 Dulverton Rd., Harold Hill, Romford, Essex RM3 8LT, UK)

REBEL-REVEL - 8" flexi

Somewhat blues-based modern rock that uses harp, slide guitar, and a pounding beat. The vocals don't cut it, though, and the music, while competent, lacks any real soul. (TY)
(Insect, JAPAN)

S.A.D. - "Changes" cassette

Metal-tinged HC, with a slight emphasis on melody not found in many crossover acts. Eleven tunes, all high energy noise. (WG)
($4 to Empty Records, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

SABOTAASI - "Kulissit" EP

A one-sided/three-song EP that's great. Hard-hitting, well-produced thrash and fast punk that recalls the excellence of Finnish thrash from years ago. (TY)
($4 to SHJ Records, Koivvmaki, 58920 Kolkontaipale, FINLAND)

SCOUNDRELS - "Join Hands" LP

Mid-tempo Dutch punk, performed with dedication and a poppish edge that makes for pleasant listening. Despite the accessiblity, none of the songs really stick to the ribs; the enclosed info on animal experimentation stays with you much longer. (SS)
(Swaddle Records, Wernhoutseweg 195, 4884 MC Wernhout, HOLLAND)

SENZA STERZO - cassette

Punk of all speeds with monotone chant-type vocals. Fairly good power, but nothing too outstanding. (WG)
($6 to Mitt. Violante Marco, Via Marconi 64, Pisa, ITALY)

SEX PISTOLS - "We Have Cum for Your Children" LP

A collection of studio outtakes, live recordings and rarities. Decent sound quality, and done with a bit more heart than the batch of mercenary rehashes we've seen lately. (TY)
(Skyclad, 6 Valley Brook Dr., Middlesex, NJ 08846)

SPANKS - "Scream the Blues" 12"

More blues-based than the NOMADS, but along the same lines. The four songs here drag on too long for me, and a couple lack direction enough for the punch to come through, but "Forget About You" kicks ass and their cover of the GROOVIES' "Teenage Head" is faithful. (TY)
(Punk Etc., Mottestr 12, 1870 Wolcerten, BELGIUM)

THRUST - "Go Insane" 12"

One of the few new bands that harken back to the early SAINTS sound that approach it with any real gusto. Though they don't quite have the slashing guitar sound needed, there's abundant power, rocking beat and snarling vocals. (TY)
(Grown Up Wrong, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

THUMPER - "Covers Its Shit" cassette

These bozos cover FLIPPER, ELVIS, NEUROTIC ARSEHOLES, and other tunes in a fun, spontaneous manner. Okay, but rather disposable. (WG)
($4 to Empty Records, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

TOTAL RHYTHM CONTROL - "Invitation to Suicide" cassette

Positive stuff here, constant reminders that "life is worthless so why don't we just die" set to noisy punk. Includes a razor blade if you take 'em seriously. Lyric booklet enclosed. (WG)
T.R.C., Hyacintstraat 11, 5701 WJ Helmond, HOLLAND)

TIFFANY'S - flexi

The recent batch of Japanese flexis has been dominated by '77 punk sound, and this is no exception. All of it is decent, but nothing too special. Is this a revival or just an ongoing infatuation? (TY)
(Stomping Records, JAPAN)

TRYBUNA BRUDU - "PGMN" cassette

From Poland, this band plays varied punk tunes, a few bring BLACK FLAG to mind. Lyrically, they dwell on the monotony and complacency of everyday life. Neat. (WG)
(Zbigniew Matera, Skazancow 25m1, 01-532 Warzawa, Skr. 106, POLAND)

UK JUNX - "Rise in Revolt" flexi

Competent pop punk a la '78. No real spark, but listenable. (TY)
(Club Number Z, JAPAN)

V/A - "Don't Enforce Your Values On Me" flexi

A split flexi from the former Axis powers: SPERMBIRDS and PESTILENCE from Germany and SIC and FUCK GEEZ from Japan. One song each, doing thrash, speedcore, reggae, and punk respectively. (TY)
(MCR Co., 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Flowers in the Red Zone, Vol. 1" cassette

A comp of bands from Poland, Hungary, etc. including DIE TROTTEL, DEZERTER, TRYBUNA BRUDU, and five others. Live and studio material, lots of punk energy. (WG)
(Piotr Wierzbicki, Przasnyska 14m68, 10-756 Warzawa, POLAND)

V/A - "Is That What You Want?" cassette

A European comp featuring FINAL BLAST, HEAVY DISCIPLINE, DROWNING ROSES, and more. Sound quality is generally good, comes with booklet, not bad. (WG)
(A tape in trade to Acts of Defiance, BP. No. 90, 93270 Sevran, FRANCE)

V/A - "It's A Small World..." cassette

Worldwide comp featuring SO MUCH HATE, YOUTHQUAKE, UNHUMAN CONDITIONS, and many more. A good selection with varied sound quality (ok to very good), and includes a lyric poster. (WG)
($3 to Pete, 81 High St., Prestwood, Great Missenden, Bucks, HP16 9EF, ENGLAND)

V/A - KINA/SPHERE - split 45

The SPHERE connects with a tight burst of pop-punk with all the requirements fulfilled: cool hooks, tasteful guitiars, bouncy energy. KINA, on the other hand, spill out a folk number that would have meant more to me if I knew Italian. Get it for the A-side. (SS)
($6 to Sergio Milani, Via Bramafam 14, 11100 Aosta, ITALY)

V/A - "Life in Heinola" cassette

Four Finnish bands share this tape; all live, pretty rockin' with okay sound quality. Included are EUTHANASIA, ODESSA, PERESTROIKA, and PYHAHOULU. (WG)
($5 to Risto Eronen, Koivumaki, 58920 Kolkontaipale, FINLAND)

V/A - "Lov & Orden?" cassette

A soaring comp featuring SO MUCH HATE, KAFKA PROCESS, BARN AU REGNBUEN, and more. Hot, searing tunes galore make this one worth seeking out. (WG)
($5 to Risto Eronen, Koivumaki, 58920 Kolkontaipale, FINLAND)

WIRE - "Kidney Bingos" 12"

Five songs that are a bit more reminiscent of some early WIRE feel than other recent material, but while the atmosphere may be there a bit, the tension is not. (TY)
(Restless Records, UK)

WRETCHED - "1983-1986" EP

Whew!! Side one is just awesome, six insanely intense thrash cuts. Killer! Side two has only two, one slower and just as powerful and one rager. Get this collection of previously unreleased tracks that epitomize great HC. (TY)
(c/o TVOR, CP 804, Como 5, 22100 Como, ITALY)

V/A - "MA166" cassette

A European comp featuring the WRETCHED, DISTORTION X, DROWNING ROSES, SQUANDERED MESSAGE, and more. Sound quality is a bit thin, but the energy is definitely there. (WG)
($4 to Afrikakops, c/o T. Bossard, 17 Rue Bigot de Preameneu, 3500 Rennes, FRANCE)

V/A - "People of the Pit" LP

This international LP probably took a while to complete (some of the bands have ceased or altered themselves), but it's worth the effort. Hot stuff from CORRUPTED MORALS, PURE HATE, PUKE, STIGE, CORRUPTION, FALSE LIBERTY, NO FRAUD, RAPED TEENAGERS, BARN AU REGNBUEN, and SUBTERRANEAN KIDS. Quality cuts all the way! (TY)
(c/o TVOR, CP 804, Como 5, 22100 Como, ITALY)

V/A - RAAMATTUPIIRI/PERESTROIKA - split EP

This raging slab comes bundled with Ulo fanzine, and is well worth getting. The "R" band kicks out a ferocious brand of U.S.-influenced HC that's high quality all the way. The "P" band is more of a mid-tempo punk/HC band that's also A-.1, both attesting to the improved condition of Finnish bands. (TY)
($5 to Risto Eronen, Koivumaki, 58920 Kolkantripale, FINLAND)

V/A - "Ranchiki Omnibus, Vol. 2" quintuple flexi

Okay, this flexi bullshit has gone far enough! This package includes an album-sized foldup cover and FIVE flexis which include tracks by 5-6-7-8'S, BLOW-UPS, WELLS, RUDE BEATS, DON DON, SIC, SHAMS, STRUMMERS, NUDSAD, ANGRY DUCKS, GOOSE, and more. Mostly older punk styles, some HC and pop as well. How do I put green tape on this?! (TY)
(Nozui Records, JAPAN)

V/A - SATKYNUKKE/KUMIKRISTUS - split LP

SATKYNUKKE use intricately riffy HC as their stylistic mainstay, while KUMIKRISTUS employ a more rockish sound and sung vocals. Neither band shows an adeptness at memorable songs, though the former has a certain aggressive energy. Adequate. (SS)
(PO Box 586, 20301 Turku 30, FINLAND)

V/A - SWANKYS/LOODS - split 45

The A-side is hot and classic punk rock, loud and guitar raw. The flip (and I'm not really sure if this is the LOODS or SWANKYS doing a cover) is more pounding rhythmic with some great loud guitar. (TY)
(KWR, JAPAN)

V/A - "Temples & Teargas" cassette

A world comp featuring GASH., SSD, ATTANAS, and a dozen more, many from Australia. A good sampler of non-US punk acts. (WG)
($5 to Andrew Heppinstall, PO Box 110, Whyalla, 5600 S.A., AUSTRALIA)

W.D.M. - "Freedom of Music" EP

Highly politically aware metal/rock hardcore. The repetitive riffs get a bit tiring, but there's a real sense of credibility in their music and delivery which overcomes any rock frills. Hard driving. (TY)
(J. Ehrstrom, Alholminkatu 19A, 68600 Pietarsaari, FINLAND)

YEAH GOD! - "So Far Down" 12"

Average and uninspired garage rock with a mix of STOOGES and '77 punk influences. Four tunes, none that really make a dent. (TY)
(Chapter 22 Records, UK)

BETWEEN THE LIONS

WASTED BRAINS #4 / $1.00 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
Karma Sutra, Spermbirds, Lost Cause, articles, opinions, reviews
Flat 2/2 / 24 Dalmarnock Rd. / Bridgeton / Glasgow / G40 4AA / Scotland

DREAMS OF TOMORROW #6 / $1.50 ppd. (No checks!)
8 1/2 x 11 - offset - 16 pgs.
Verdun, political articles, opinions, news
P.O. Box 91884 / Long Beach CA 90809

FULL FLEDGE #1 / 50¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
opinions, stuff
1518 Manley Rd. #A. 45 / West Chester PA 19382

ZEEN #4 / 50¢ postage
5 1/2 x 8 1/2 - offset - 32 pgs.
opinions, art, comics, reviews
6239 Woodland N. / Seattle WA 98103

RAZOR'S EDGE #1 / 25¢ postage
11 x 17 - copied - 2 pgs.
Last Option, reviews
2445 S. Los Altos Ave. / Mesa Az 85202

THIS ZINE SUCKS #11 / $1.50 ppd.
8 1/2 x 11 - copied - 36 pgs.
Ludicrist, Henery Rollins, reviews, opinions
1601 Scenic Dr. / W. Trenton NJ 08628

RISE OR FALL #1 / $1.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
Larm, Oi Polloi, articles, opinions, reviews
404 Nevada St. / Santa Cruz CA 95060

MOTORBOOTY #2 / $2.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
Sonic Youth, Pere Ubu, White Zombie, comics, reviews, opinions
P.O. Box 7944 / Ann Arbor MI 48107

TRANSLUCENT LETHARGY #11 / $1.00 & 42¢ postage
7 x 8 1/2 - copied - 20 pgs.
Necrophagia, scene reports, opinions, reviews
P.O. Box 780334 / Oklahoma City OK 73178

ASSEMBLY REQURIED #6 / 50¢ ppd.
8 1/2 x 11 - copied - 4 pgs.
info, opinions
42270 Lima Hall Rd. / Brmda DNS CA 92201

TERMINAL ZINE #3 / $2.00 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
Amebix, Default, Bad Blood, Atavistic, opinions, articles, reviews
84 IRBY Rd. / Heswall / Wirral / Merseyside L61 6XG / England

BABBLE FROM THE PITS OF HELL #1 / $1.00 & 50¢ ppd.
11 x 17 - copied - 8 pgs.
Screeching Weasel, Dissent, Cheez, The Bit, opinions, reviews
P.O. Box 581 / Middleton WI 53562

SLUG AND LETTUCE #5 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
articles, art, opinions
242 South Gill St. / State College PA 16801

ANTI ESTABLISHMENT #10 / free-75¢ postage
8 1/2 x 11 - copied - 50 pgs.
opinions, photos, articles, reviews
P.O. Box 6188 / Fullerton CA 92634

ENDLESS STRUGGLE #7 / $1.50 ppd.
8 1/2 x 11 - offset - 24 pgs.
Christ On Parade, So Much Hate, reviews, political articles
#1-1145 Lily St. / Vancouver BC V5L 4H5 / Canada

ANOTHER POINT OF VIEW #1 / $1.00 ppd.
8 1/2 x 11 - copied - 10 pgs.
opinions, news
906 N. Evergreen Ave. / Arlington Hts. IL 60004

FOR YOUR SKULL #16 / 99¢ & 50¢ postage
5 1/2 x 8 1/2 - copied - 24 pgs.
Sporadic Drooling, comics, art, opinions
833 1/3 N. Formosa / Hollywood CA 90046

ACTS OF DEFIANCE #2 / Trade
8 1/2 x 11 - copied - 20 pgs. - French
The Next World, Dirty Scums, Shrapnel, Scoundrels, opinions, reviews, scene reports
BP No. 90 / 93270 Svran / France

NO NAME PRESS #4 / $1.00 ppd.
8 1/2 x 11 - offset - 12 pgs.
reviews, opinions
611 Lawrence Ave. / Westfield NJ 07090

JAMMIN' BEEFCAKE #3 / $1.00 ppd.
8 1/2 x 11 - copied - 14 pgs.
Geko, Undecided, Psycho Sin, Loss For Words, opinions, reviews
P.O. Box 6754 / Panama City FL 32404

LIGHTEN UP! #7 / $1.00 & 50¢ postage
8 1/2 x 11 - offset - 20 pgs.
Accused, Dissent, The Flaming Lips, reviews, opinions, photos
8 Wingfield Cr. / Little Rock AR 72205

WIDGET #1 / 75¢ ppd.
8 1/2 x 11 - copied - 16 pgs.
Half Off, Heretics, 647(F), reviews, photos
9337 Gallatin Rd. / Downey CA 90240

NOMADIC UNDERGROUND #7 / $1.00 ppd.
8 1/2 x 11 - offset - 26 pgs.
Shudder to Think, Darkness At Noon, COC, local news, opinions, reviews, photos
P.O. Box 18672 / Wash. DC 20036

HANDS UP #2 / $1.50 ppd.
8 1/2 x 11 - offset - 16 pgs.
Uniform Choice, Side By Side, No For An Answer, reviews, photos, opinions
10104 Donegal Ct. / Potomac MD 20854

PUPPET FOR CHRIST #2 / free-25¢ postage
5 1/2 x 8 1/2 - copied - 12 pgs.
opinions, info, art
814 E. Rustic Ln. / Dover DE 19901

MAGGOT ZINE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 32 pgs.
political articles, opinions, news
20250 Roscoe Blvd. #208 / Canoga PK CA 91306

TUNGA-TUNGA! #3 / $2.00 ppd.
8 1/2 x 11 - copied - 22 pgs.
Half Off, Last Option, Desecration, SNFU, Dag Nasty, Agnostic Front, Intact, reviews, opinions, photos
3329 Lonefeather Cres. / Mississauga / Ont. / Canada / L4Y 3G6

SOLD OUT #4 / $1.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
Slapshot, Soulside, Fugazi, Blast, Warzone, reviews, local news, opinions, photos
946 Rankin Ave. / Windsor / Ont. / Canada N9B 2S3

WHY? #5 / $1.50 ppd.
8 1/2 x 11 - offset - 36 pgs.
Napalm Death, political articles, opinions, news, info, art
P.O. Box 3081 / Orange CA 92665

THE SMELL OF DEAD FISH #14 / 75¢ ppd.
6 1/2 x 8 1/2 - copied - 24 pgs.
McRad, reviews, opinions, local news
1906 N. Spring St. / Pensacola FL 32501

HARSH REALITY #1 / $1.00 & 25¢ postage
8 1/2 x 11 - copied - 20 pgs.
reviews, opinions, clip art
642 Steepleview Dr. / Eagle ID 83616

ACTION TIME #5 / $1.00 ppd.
8 1/2 x 11 - offset - 20 pgs.
Scream, Shudder To Think, Rhythm Pigs, reviews, photos, opinions
15854 Montview Dr. / Dumfries VA 22026

NO EDGE #3 / 50¢ postage or trade
7 1/2 x 8 1/2 - copied - 28 pgs.
MSI, Government Issue, Homecoming, reviews, opinions
P.O. Box 39638 / Rochester NY 14604

ALMOST NOTHING BUT RECORD AND TAPE REVIEWS #4 / $1.00 & 45¢ postage
7 x 8 1/2 x - offset - 34 pgs.
reviews, reviews, reviews, letters, opinions
P.O. Box 137 / Prince St. Station / NY NY 10012

THE INSANE FOR SANITY SOCIETY #5 / $1.50 ppd.
8 1/2 x 11 - copied - 52 pgs.
opinions, articles, reviews, local news
Bollox / P.O. Box 300 / Rockhampton / Q. 4701 / Australia

FOR A REASON #2 / 50¢ & 25¢ postage
7 x 8 1/2 - copied - 8 pgs.
Walk Proud, Wind of Change, Warzone, opinions, review
1036 Mt. Whitney Dr. / Big Bear City CA 92314

88SS #1 / free-25¢ postage
8 1/2 x 11 - copied - 10 pgs.
opinions
715 Emery #aA / Longmont CO 80501

BONZEN #8 / $3.00 ppd.
12 x 17 - offset - 34 pgs. - German
Final Conflict, Hate Crew, The freeze, articles, reviews, photos, local news
Bockhstr. 39 / 1000 Berlin 61 / West Germany

THE VILLAGE NOISE #4 / $1.50 ppd.
8 1/2 x 11 - offset - 20 pgs.
Verbal Assault, New York Hoods, Crumbsuckers, reviews, opinions, photos
48-54 213 St. / Bayside NY 11364

THREATENING SOCIETY #6 / $1.00 & 75¢ postage
8 1/2 x 11 - offset - 28 pgs.
Pagan Babies, Ian MacKaye, Agnostic Front, White Flag, reviews, photos, opinions
117 W. Mt. Airy Ave. / Phila PA 19119

VIABLE ALTERNATIVE #1 / 50¢ ppd. (free to prisoners)
8 1/2 x 11 - copied - 10 pgs.
Verbal Abuse, reviews, opinions
4024 Spruce #6 / Phila. PA 19104

THRASHOLD #2 / $3.00 ppd.
8 1/2 x 11 - glossy - 32 pgs. - English
GOD, Fire Party, Negazione, Scream, Jingo De Lunch, reviews, opinions, photos
P.O. Box 2089 / Eindmoven / Holland

BROWN PAPER WRAPPER #239 / 75¢ ppd.
4 1/4 x 11 - copieed - 32 pgs.
art, stories, poetry, opinions
1241 W. 10th St. / Erie PA 16502

ATROCITY EXHIBITION #1 / free-25¢ postage
4 1/4 x 7 - copied - 20 pgs.
Positive Peer Pressure, Crucial Youth, opinions, reviews
Box O / Rock Spring Rd. / Chester NJ 07930

SLOB #2 / $1.00 & 50¢ postage
8 1/2 x 11 - copied - 16 pgs
GSD, RKL, Silence Wake, reviews
East 1227 28th Ave. / Spokane WA 99203

VOICES #3 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs.
Vomit Launch, Verbal Assault, reviews, opinions
13217 SW 262 St. / Princeton FL 33032

POT POURRI #3 / $1.00 ppd.
7 x 8 1/2 - copied - 24 pgs.
MDC, 76% Uncertain, MIA, Descendents, letters, opinions, reviews
273 Windsor / Perrysburg OH 43551

AFTERMATH #2 / $1.00ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Desperate Minds, Fratricide, Public Outrage, reviews, opinions
154 Vanier Dr. / Kitchener / Ont. N2C-1J7 / Canada

RAG MAN #8 / 50¢ & 25¢ postage
5 1/2 x 8 1/2 - offset - 20 pgs.
Life Sentence, False Hope, opinions, reviews
1015 Wentworth / Green Bay WI 54304

PEOPLES AWARENESS PROJECT #1 / free-65¢ postage
8 1/2 x 11 - copied - 34 pds.
Desecration, political articles, opinions
2583 Camino Chueco / Santa Fe NM 87505

CHEMICAL CASTRATION #2 / 50¢ ppd.
7 x 8 1/2 - copied - 8 pgs.
Psycho, Shatered Silence, reviews, opinions
Worner Center, Box 1979 / 902 N. Cascade / Colorado Springs CO 80946

SALT LICK #1 / 30¢ & 25¢ postage
8 1/2 x 11 - copied - 4 pgs.
reviews, opinions, photos
1716 Lotus SE / Grand Rapids MI 49506

DIE #6 / $1.00ppd.
8 1/2 x 11 - copied - 20 pgs.
Dr. Know, COC, Capitol Punishment, opinions, reviews, photos
7210 Jordon Ave. #C73 / Canoga Park CA 91303

DEVIANT STANCE #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Concrete Sox, Chumbawamba, Disorder, political articles, opinions
81 Broadway / Camberwell 3124 / Victoria / Australia

ULO #28 / $5.00 ppd.
8 1/2 x 11 - offset - 24 pgs. - Finish
Euthanasia, Ebpastrfm, Not Moving, Perestroika, articles, reviews, photos, local news, comes with free 7" E.P (see review section)
Risto Eronen / Koivumaki / 58920 Kolkontaipale / Finland

INFERNO #8 / $1.00 & IRCs
5 1/2 x 8 1/2 - offset - 32 pgs. - German
Desecration, Sick of Intolerance, opinions, reviews, photos
Ingmar Sternsdorff / 3260 Rintein 9 / Am Kirchplatz 4 / West Germany

THIS TAPE CONTAINS

"MTV GET OFF THE AIR"

-JELLO BIAFRA

DIRK DIRKSEN presents

DEAD KENNEDYS

VIDEO DOCUMENTARY

This DEAD KENNEDYS' performance June 16, 1984 marked the closing of San Francisco's DMPO's ON BROADWAY Avant Garde Rock Theatre and Nightclub. Director Dirk Dirksen documents the performance, the crowd's energy interaction and mood. The 58 minute concert was captured in real time using four color cameras and stereo audio track.

Send to: RAM INDUSTRIES, LTD. P.O. BOX 1853, T BURLINGAME, CA 94010

Please send me .... DEAD KENNEDY'S Documentary Videocassette $24.95

MY CHECK OR MONEY ORDER for $24.95, plus $3.25 postage and handling = $29.20

CALIFORNIA residents, please add 6.5% sales tax ($1.62) = $29.82

Indicate Video Cassette format

BETA

VHS

PLEASE MAKE THE CHECK PAYABLE TO: RAM INDUSTRIES, LTD.

SEND SASE FOR FREE CATALOG

ADVERTISEMENT

MYSTIC RECORDS™

LP	CASS	record no.	artist	title	genre
		MLP 33136	Agression	"Studio"	lp/thrash
		BLT LP#1	Agression	"Live"	lp/thrash
		MLP 33142	Clockwork orange County	"Various"	lp/punk
		MLP 33132	Covers	"Various"	lp/punk
		MLP 06	Dr Know	"Plug in Jesus + Burn 7"	Vals Pack
		GTO 33101	Dr Know	"The Best of"	lp/punk
		Thrash 01	Faction	"Epitaph"	lp/punk
		MLP 01	Grim	"Getting Revenge in 'Merica + LIve 7"	Vals Pack
		MLP 33144	Government Issue	"Live"	lp/punk
		MLP 07	Government Issue	"Give us Stabb"	LP/punk
		MLP 05	Ill Repute	"What Happens Next + Live7"	Vals Pack
		MLP 33139	Ill Repute	"Omellette The Best of"	lp/punk
		MLP 33131	Lets Die	"Various"	lp/punk
		MLP 14	Manifest Destiny	"Original ep + 7"	Vals pack
		MLP 03	Mentors	"Get up and Die + Live in Frisco 7"	Vals Pack
		MLP 33107	Mentors	"Live at the Winky"	lp/trash
		MLP 33126	Mystic Sampler #1	"Various"	lp/punk
		MLP 33127	Mystic Sampler #2	"Various"	lp/punk
		MLP 33147	Mystic Sampler #3	"Various"	lp/punk
		MLP 33146	"Mystic's SUPER SEVEN SAMPLER"	"Various"	lp/punk
		MLP 33159	No-FX	"Thealbum"	lp/punk
		MLP 33135	Hardcore	"Various groups from Oxnard"	lp/punk
		MLP 08	PTL Klub	"13 commandments + new 7"	Vals Pack
		MLP 33141	REL	"Keep Laughing"	lp/punk
		GTO 33001	It Came from Slimey Vally	"Various"	lp/punk
		MLP 33143	Scared Straight	"You Drink You Drive you Die"	lpchrash
		MLP 33130	Sound of Hollywood #1	"Girls"	lp/
		MLP 33124	Sound of Hollywood #2	"Destroy LA"	lp/
		MLP 33128	Sound of Hollywood #3	"Copulation"	lp/
		MLP 33140	Sound of Hollywood #4	"Hollywood Noise"	lp/
		MLP 13	Sound of Hollywood #5	"do- Beat on" Movie sound track	
		MLP 33149	Sound of USA Cities #1	Washington DC "Savages"	lp/punk
		MLP 33151	Sound of USA Cities #2	Portland "City of Thorns"	lp/punk
		MLP 33122	Sound of USA Cities #3	San Diego	lp/punk
		MLP 33154	Sound of USA Cities #4	Chicago "This might as well"	lp/punk
		MLP 33155	Sound of USA Cities #5	Texas "CHM on the Range"	lp/punk
		MLP 33158	Sound of USA Cities #6	New York "Matiay on the Bowery /	punk
		MLP 33148	Stain	"I Know the Scam"	lp punk Mtl
		BLT #2	White Flag	"Feeding Frenzy"	lp/punk
		MLP 33125	W.G.P. #1	"Party or Go Home" (40 Bands)	lp/punk
		MLP 33137	W.G.P. #2	"Party Animal" (41 Bands)	lp/punk
		MLP 33145	W.G.P. #3	"We Got Party" (41 Bands)	lp/punk
		MLP 33161	Battalion of Saints	"The Best of,"	lp/hrdcre
		MLP 33160	Insolents	"Spit in the Mirror"	lp/punk

NO FX

Mystic Rock

The HARDEST working band in show buisness...

available in finer record stores or through Mail Order for $6.00.

Doug Moody Mail Order, P.O. Box 2314, Carlsbad, CA 92008

From:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY, CA. 94701

To:

BULK RATE
U.S.POSTAGE
PAID
BERKELEY, CA
PERMIT NO. 1153

SNIZ
down 7"

SHUDDER TO THINK...
first 7"

HAPPY GO LICKY
LIVE EP
ONLY $5.00

IGNITION
two 7"s on a 12"

SOUL SIDE
first 12"

	U.S.	SURFACE	AIR
7"s	$3.00	$4.00	$6.00
12"s	$6.00	$7.00	$11.00

SAMMICH RECORDS
PO BOX 32292 WASH DC 20007

Records & Stuff We Sell:

27. MINOR THREAT Live video. VHS only. Ⓓ
26. DAG NASTY Wig Out at Denko's † Ⓐ
25. SCREAM 'Banging the Drum' LP † Ⓐ
24. EMBRACE 14-song LP Ⓐ
23. BEEFEATER 'House Burning Down' Ⓐ
22. RITES OF SPRING 4-song 7" Ⓒ
21. GRAY MATTER 'Take It Back' EP Ⓑ
20. EGG HUNT 2-song 7" Ⓒ
19. DAG NASTY 'Can I Say' 10-song LP † Ⓐ
16. RITES OF SPRING 12-song LP Ⓐ
15½ SCREAM 'This Side Up' LP Ⓐ
15. MINOR THREAT 'Salad Days' 7" Ⓒ
13. MARGINAL MAN 'Identity' EP Ⓑ
12. MINOR THREAT First 2 7"s † Ⓑ
10. MINOR THREAT 'Out Of Step' EP † Ⓑ
9. SCREAM 'Still Screaming' LP Ⓐ

† Also available as cassette.

Price Guide, including postage, in U.S. $:

	U.S.A.	Canada	OverSea	OverAir
Ⓐ	6.00	7.00	7.00	11.00
Ⓑ	5.00	6.00	6.00	10.00
Ⓒ	3.00	3.50	4.00	6.00
Ⓓ	25.00	27.00	28.00	30.00

Please take note of our new prices. They are higher.

DISCHORD RECORDS

Please send us a stamp for a full list of records.

3819 BEECHER ST. NW, WASH., D.C. 20007